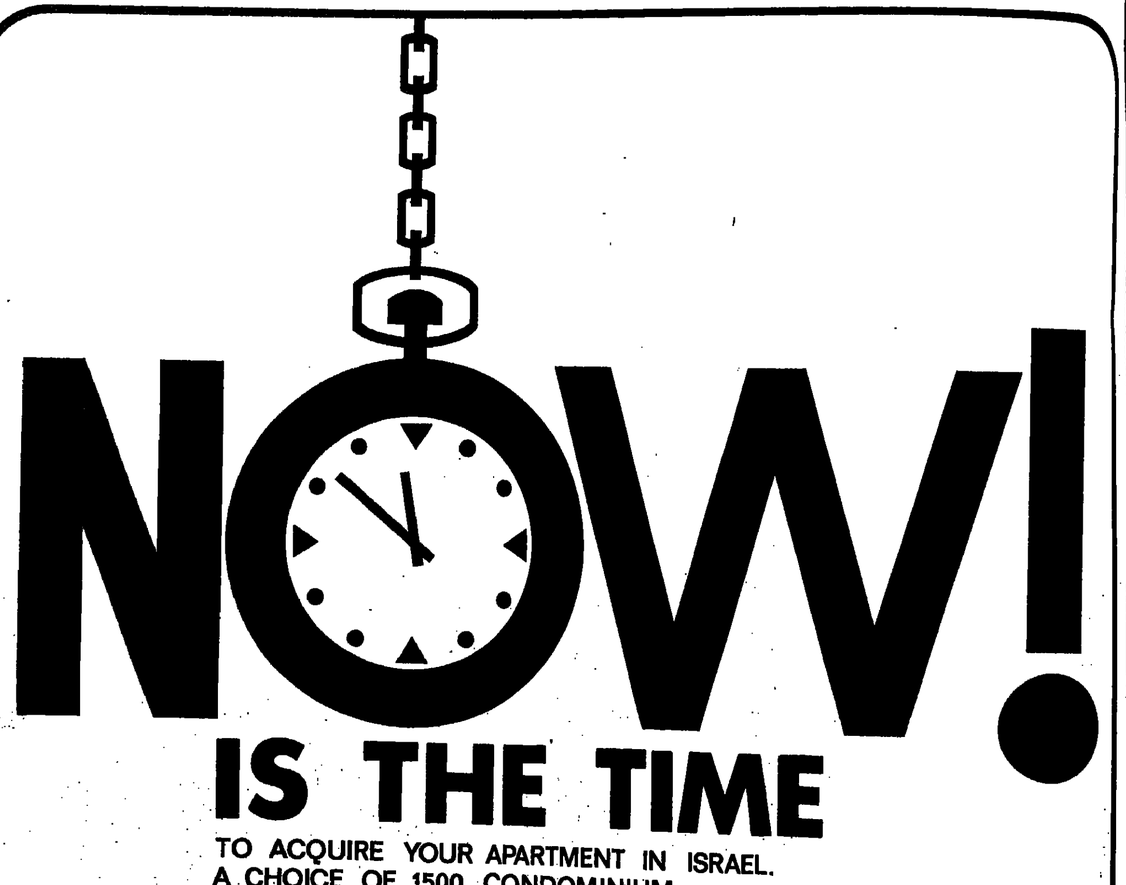


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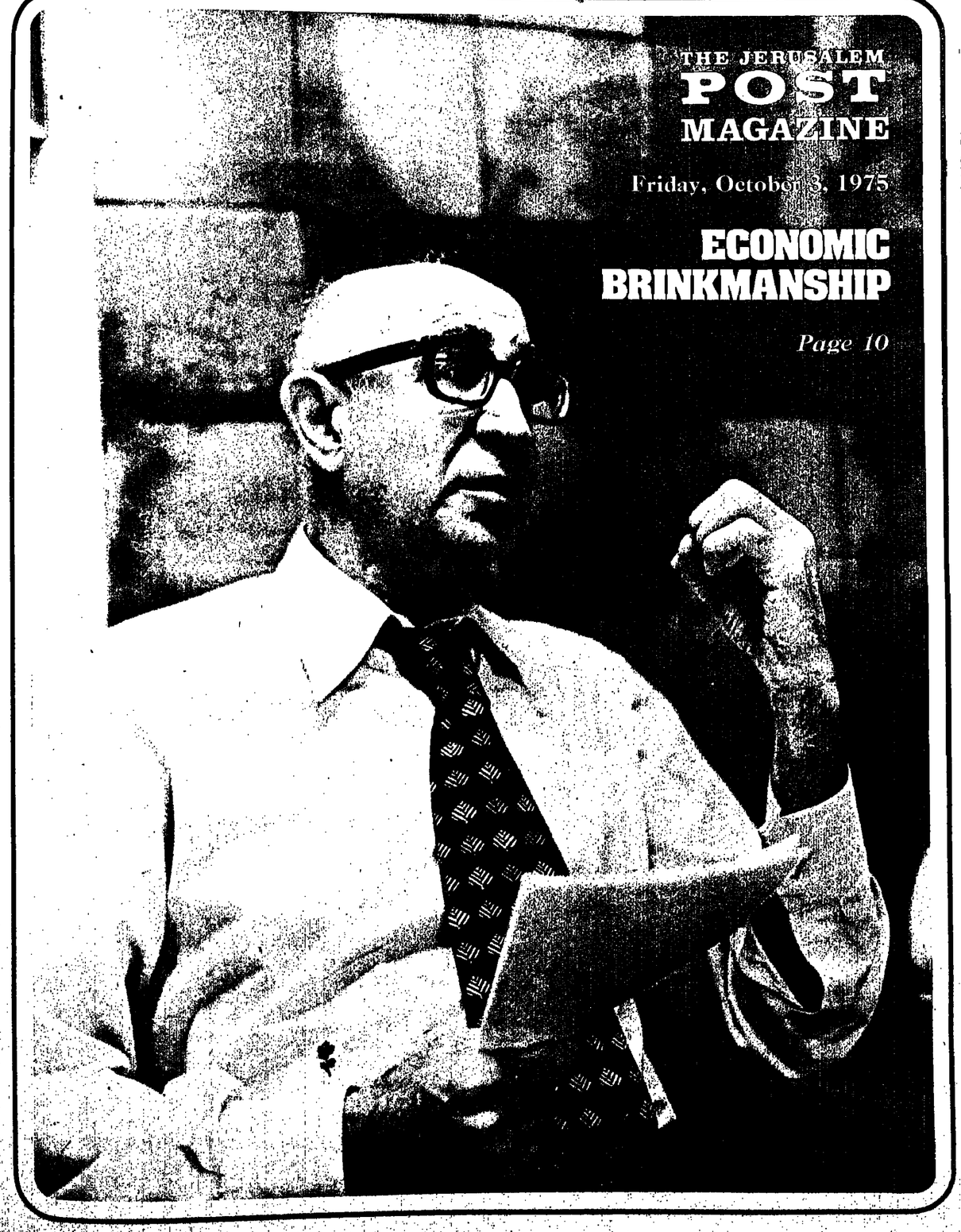
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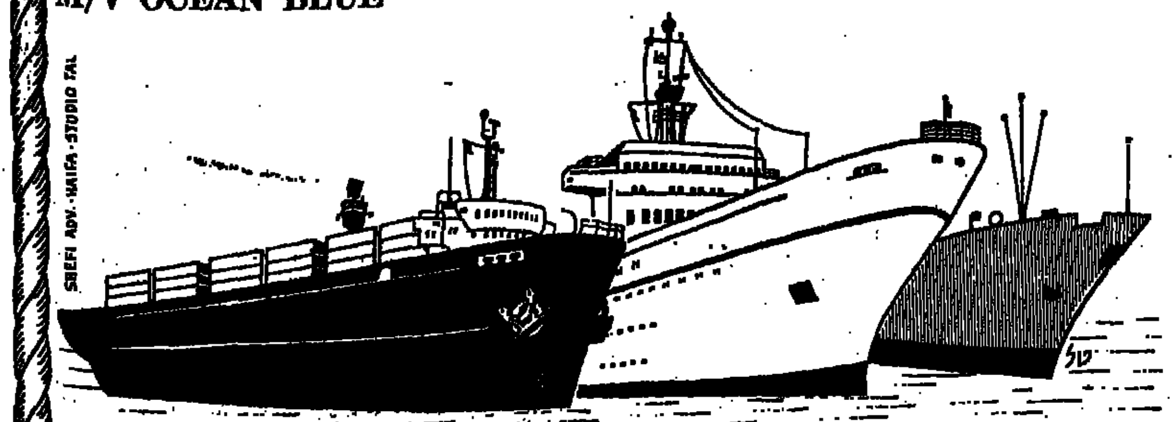
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REASSESSMENT IN THE KREMLIN

The meeting between the Foreign Ministers of the USSR and Israel in New York last week has again focused world attention on the Kremlin's role in our area. And this, says GALIA GOLAN, may indeed have been Andrei Gromyko's main purpose in openly acknowledging his meeting with Yigal Allon: to help bring the Soviet Union right back into the very centre of the Middle Eastern scene.



THE TWO YEARS since the Yom Kippur War have not brought the USSR the rewards it hoped to reap in the area for its all-out support of Egypt and Syria during the war. Indeed, these two years have witnessed an almost surprisingly defensive posture on the part of the Soviets in the face of growing American successes.

Judging from both Soviet behaviour and propaganda, even their apparent successes — such as their serious inroads into the once unfriendly state of Libya — have by no means compensated the Soviets for their losses and near-losses.

JUST WHAT has occurred, and what alternatives has it left the Soviets?

Moscow "entered" the Yom Kippur War in a state of contention and disagreement with the Arabs, particularly the Egyptians. This situation had began at least a year earlier with Sadat's expulsion of the nearly 20,000 Soviet experts; it had continued primarily over the issues of Egyptian independence and desire to go to war. Not only was this disagreement *not* dropped during the war itself, but new disagreements cropped up, with the Egyptians complaining over the amount and timing of Soviet deliveries, and the situation was further aggravated when Egypt, Syria, Iraq and others were complaining about Soviet attempts to gain an early cease-fire.

All this is history now, but the important point is that the Soviet Union found itself after October, 1973 on the defensive vis-a-vis the Arabs, and had repeatedly to justify and explain its position for *their* benefit. This was probably all the more disconcerting to the Soviets because in aiding the Arabs on so massive a scale before and during the war, they had endangered their nascent rapprochement with the Americans, and, even more important, risked all-out confrontation with the United States.

It was after the war, however, that Soviet-Arab relations — primarily Soviet-Egyptian relations, but also to some degree Soviet ties with Iraq and Syria — began to deteriorate to the direct benefit of the U.S. It must be remembered that Egypt had long been the cornerstone of Soviet involvement in the Middle East, with its stable regime, its influence in the Arab and Third World, and its strategically important geographical position — the Mediterranean and Red Sea ports together with the Suez Canal.

While the Soviets might be able to obtain air and naval bases or at least facilities in other countries — such as Syria and, of late, Libya — to replace the Egyptian bases which provided necessary support for the Soviet naval squadron in the Mediterranean, these countries are not as suitable geopolitically as Egypt, nor can the Soviets count on much stability in their regimes. The issue of stability is particularly important in the context of the Kremlin's Libyan involvement, but it is also of concern with regard to Syria, which has never been a totally willing Soviet "satrap," refusing to this day to sign a Friendship Pact with Moscow and casting an occasional glance towards U.S. economic promises. And Iraq, once almost a "sure thing" in Soviet calculations, has been squeezing the Soviets out since it settled the dispute with neighbouring Iran.

THE MOST immediate Soviet response to the problems with these Arab states was an attempt to arms-blackmail Sadat, that is, to withhold deliveries of important equipment and/or spare parts and possibly even to demand the return of some Soviet personnel to Egypt. This did not work, however — no more than the suspension of Soviet arms deliveries immediately after Sadat's expulsion of the experts in 1972 succeeded in deterring Sadat from preparing for war with the resources he had at his disposal at the beginning of 1973.

A second Soviet tactic was designed both to bring pressure on Sadat and to combat America's growing success in the Middle East. This tactic consisted in Soviet support for the more radical elements of the Arab camp, the so-called "refusal front," including the PLO and Libya. Thus the Soviets presented themselves as the only champions of all the Arabs demands, i.e., full Israeli withdrawal and the rights of the Palestinians — as distinct from the Americans, who, Moscow argued, stood only for partial solutions. This tactic was also designed to prevent an Egyptian-style move westward on the part of Syria.

The interesting point, however, is that the Soviets did not use their support for the radical Arabs — or any other groups or activities — to actually thwart the negotiations conducted by Dr. Kissinger. Rather the Soviets presented their own position as the key factor either in actually bringing about the negotiations (this was the line concerning the disengagement agreement with Egypt, which Moscow claimed was the result of the Geneva Conference), or in achieving a better agreement for the Arabs (the Syrian disengagement).

Indeed, Moscow received both of those agreements with a certain amount of praise, having obtained in the Syrian case at least some semblance of its own participation. It might be argued that the Soviets had little choice but to acquiesce in the American-sponsored negotiations, since their own deteriorating position deprived them of any truly effective means of torpedoing the talks. But the fact remains that aside from some propaganda swipes at "partial" settlements, the Soviets did not try to impede Kissinger's diplomatic efforts and even went so far as to give them a stamp of approval.

This behaviour on the part of Moscow, even though it has involved tactical support for the "refusal front," suggests that the Soviets might not be totally averse to a settlement of the Arab-Israeli conflict... provided, of course, that such a settlement protected some of their interests in the area as well. Indeed there are indications that, sometime in the past two or three years, the Soviets may have changed their basic attitude to the Arab-Israeli conflict. Although it had been very useful to their penetration of the area in the past, they now appear to have concluded that the conflict cannot be kept on a "low flame" as they had probably wanted. Moscow itself lacks the necessary control or influence over the Arabs to prevent the outbreak of war, and these wars — as the last one showed most pointedly — bring on the very real danger of Soviet-American confrontation, threatening Soviet achievements not only in the Middle East but almost everywhere.

GIVEN BOTH the lack of control over and the risks involved in Arab-Israeli conflict — risks aggravated by some decline in the dividends once collected from it (for example, the loss of six or seven air bases in Egypt in 1972) — the Soviets might be content with shoring up presence in the Middle East by other means.

A settlement to which the Soviets could be a party, and for which the Soviet Union would be a guarantor or a co-guarantor (whether by means of an actual military presence, as part of a Soviet-American or UN peace-keeping force, or only by means of less direct supervision of the agreement), might promise greater stability in the long run for Soviet interests. As a party to the settlements the Soviets could gain legitimacy, even formal recognition, for their presence here — and legitimacy is something the Soviet regime has long sought for itself, as demonstrated by the Kremlin's arduous efforts to have a European Security Conference to recognize the post-World War II European borders.

Without going into the details of the type of settlement the Soviets might find acceptable, it is obvious that the principal factor in their eyes must be Soviet participation. It was this element which was so blatantly missing from the latest agreement between Egypt and Israel. Not only were the Soviets completely excluded from the talks, as they had been in the first Egyptian-Israeli agreement, but this new accord provided for what the Soviets view as an exclusive U.S. presence and peace-keeping role.

Yet in itself the stationing of American technicians in Sinai may not be so pernicious in Soviet eyes, for it might provide a precedent not only for a similar Soviet presence, say on the Syrian border, but even more significantly — over the long run — for an American commitment to participation in some future *joint* peace-keeping force. That is why, despite their (rather limited) propaganda attack, designed primarily to please the more radical Arab forces, particularly Syria, the Soviets do not appear to be wholly opposed to the agreement. Even bearing in mind the promises that Gromyko may have received from Kissinger earlier, it is still notable that the Soviet Foreign Minister's speech to the UN General Assembly concentrated not on attacking the agreement just signed but on the future, that is on negotiations to which the USSR could be a party.

Speeches at the UN are largely propaganda exercises, however; what matters is what goes on behind the scenes. In this respect there are all the signs, including a reported Gromyko interview with an American newspaper — and the few "leaks" from his talk with Yigal Allon — that the Soviets are willing, even anxious, to get on with the next stage if it takes the form of an "informal" forum, such as the one proposed by Kissinger, so long as it includes the Soviets.

IT WAS ALMOST as if to underline this fact that Gromyko met with Allon, even issuing an official statement which acknowledged the holding of talks. What the meeting represented was therefore, above all, a Soviet effort to persuade Israel, as one party to the Middle East negotiations, to agree to the return of Moscow to the peace-making process. Such Soviet bids have reportedly been made at previous unofficial encounters between Soviet and Israeli diplomats, but now Gromyko himself seems to be providing an essential condition for success when he indirectly — and according to one interview even directly — suggests that the PLO need not be present at the mooted talks. (In his UN speech Gromyko used the more moderate Soviet formula for PLO participation, excluding the phrase "representatives on an equal footing with other delegations." This may have been done partly in deference to Syrian-Jordanian plans, but quite probably also as a way of removing a serious obstacle from the path of Arab-Israeli settlement. In his interview in America Gromyko said specifically that the PLO need not be — initially — present at the talks.)

It would be very surprising if the resumption of Soviet-Israeli relations was not discussed by Allon and Gromyko, for without it the Soviets can hardly expect to gain Israel's acceptance for any kind of permanent role as a guarantor of a settlement. The only question is how soon — at what point along the road — ties will have to be renewed. Possibly, though not necessarily, this may coincide with the making of a new agreement with the Syrians.

Gromyko's willingness openly to acknowledge his meeting with Allon is one clear sign that Moscow is no longer bound by Arab approbation or disapprobation for such a move. Thus the USSR is now able to present itself as still a firm supporter of the Arab cause but also as the superpower capable — like its rival — of mediating, officiating, and even ensuring a settlement. Moscow has, it is true, sought to project this image in the past without renewing relations with Israel. Hopefully Gromyko provided Allon with a clearer picture of just when Moscow is planning to make this move.

Dr. Golan is the Director of the Soviet and East European Research Centre at Hebrew University of Jerusalem.

COMPENSATING FOR ENVIRONMENT



One of the country's biggest social problems is that of talented youngsters from so-called disadvantaged backgrounds who fail to finish school. In an effort to give them a "second chance," Tel Aviv University has set up a Special Preparatory Programme which grooms these youngsters for higher studies. SARAH HONIG talks to the Programme's director YERUCHAM COHEN and to his assistant MICHA STERNAU.

WE'LL CALL HIM Yehoshua. The name is fictional but the story is not.

He is now in his late twenties, but was a small child when he came here from his native Iraq. Since then he and his illiterate, semi-invalid mother have shared a number of *ma'abarot* (transit camps) and slum dwellings. Yehoshua sat through several years of elementary school which made very little impact on him. Caring for his mother and making whatever little money he could to help out came first.

He was almost turned down by the army. He was found to be so marginally literate as to be classified as unsuitable for military service. But then the army opened its "second-chance" programme for youths such as himself, and a girl soldier began teaching him how to read and write. It was elementary school all over again, except that he was grown-up. In uniform, more receptive and very much more motivated than he had been at the age of six. Yehoshua began to evince a veritable thirst for learning, and after he left the service he began reading and studying on his own. Finally, while he was working to support himself and his mother as a porter in a local market and as an office janitor, he sat for his external matriculation exams and just managed to pass them.

After doing more than 75 days of reserve duty during and after the Yom Kippur War, he found himself eligible for pre-academic training at a university. Strictly-speaking, he was within his rights, but teachers at the Tel Aviv University Special Preparatory Programme were still far from enthusiastic about having him. They said his scholastic record was too woefully inadequate and his test scores were far too low to justify admission.

It was then that Yehoshua met Yerucham Cohen, the effervescent Yemenite former Palmachnic who achieved fame when he met with Nasser at Faluja during the War of Independence, and who later went on to take Egyptian studies at Oxford and to serve as Israel's ambassador in Nigeria and Liberia. When Yehoshua met him, Cohen was already director of Special Programmes at Tel Aviv University.

This framework, headed by Prof. Amnon Yakimowsky, includes all programmes outside the university's regular undergraduate course of study — among them the special one-year exchange programme for American students, preparatory courses for new immigrants and pre-academic studies for disadvantaged potential students. The student body in each unit numbers several hundred.



YERUCHAM COHEN put his foot down and overruled the hesitant teachers. Yehoshua started attending classes and at first it appeared that the teachers' scepticism was very well-founded. He wasn't making it. His progress was judged as slow and he was not absorbing as much as he should. But what he lacked in knowledge, he made up in tenacity. He nagged American students to help him with English, until finally Yerucham Cohen recruited a tutor from amongst them on a more regular basis, as well as a volunteer tutor in Savyon.

"That guy sat here and studied 26 hours a day," Cohen told me, after I cut short a meeting between him and director of the preparatory courses unit, Micha Sternau, at his office in one of the university's dormitory buildings. "He hardly slept and didn't even have the wherewithal to buy food. I began soliciting charity for him, IL1,000 here, IL500 there," he explained, "and Yehoshua went on studying. I never saw anyone do it so doggedly in spite of both his financial condition and having to care for his mother."

We wouldn't be telling you Yehoshua's story in such detail had it not been one of many success stories at TAU's Special Programmes Unit. For Yehoshua completed his preparatory courses and is now a second-year law student. Micha Sternau adds that, according to the law faculty, Yehoshua works extremely hard there, too. He spends day and night at the library and has passed all his exams. He is no genius, and, if we forget his background, his marks may not be very impressive. But we should remember that law exams are noted for their toughness and many students without a disadvantaged history fail them.

The Yom Kippur War veterans programme is over, but disadvantaged students continue to attend special preparatory programmes as they did before October, 1973. This summer alone, Cohen and Sternau went out on their own time and at their own expense to slums and development towns around the country to seek out potential students for their programme, which enters its fourth year this fall. Many of those who completed it and enrolled as regular university students are now in such prestigious and selective departments as engineering, psychology, social work and soon may even do medicine.

THREE YEARS AGO there were only 55 students in the preparatory programme, all of them high school graduates whose low matric scores closed university doors to them. It was felt that their poor scholastic accomplishments stemmed to a large measure from their environment. Parents were often illiterate or little more than that, and could not provide their offspring with the intellectual enrichment or cultural background conducive to learning, much less with actual help with school work. There were many brothers and sisters, the economic situation at home was bad and the child was frequently called upon to supplement the family income. Slum schools, furthermore, do not tend to attract the best of teachers.

The preparatory programme was conceived as a compensation for this deprivation. Here the would-be students could be coached by lecturers from the very university departments they planned to apply to. The course grades would count as the equivalent of a matriculation score, a fact which was in itself a second chance, especially when the students were older and better motivated and their teachers the very best. Once he passes the preparatory courses, the student may apply for admission to regular university departments; acceptance is by no



means guaranteed, but depends on his course marks and entrance test scores.

In time the programme was changed. Most of those accepted are still veterans, but now some of those who failed a number of their matric exams or did not sit for all of them are given a chance as well. More than 200 participants are expected to take part in the programme this fall. Seventy-five per cent of the places are reserved for students whose families emigrated from Islamic countries. Another 15 per cent come from disadvantaged backgrounds regardless of origin — "we do have such cases among Rumanian and Hungarian immigrant families, for example," explains Cohen. The rest of the places are for I.D.F. invalids.

The disadvantaged students need special care. Cohen tries to get them housing at the campus dormitories, "because going back to the Hatikva Quarter every night would undo all that we try to achieve during the day."

ANOTHER PROBLEM was that up to now these disadvantaged students had to earn a living and this alone caused many to drop out. "Parents would tell me that they supported their boy for 22 years and that now it is his turn to help out, " Cohen recalls. Even after a father was persuaded to allow his son to study, he still would not hear of supporting him. But from this year on, with the help of the Ministry of Defence and the Ministerial Welfare Committee, they will receive stipends to allow them to devote all their attention to study.

Even so, there would continue to be failures and dropouts, because some, even with a second, third or fourth chance, are simply not cut out for academic study. Yet, as Sternau points out, the proportion of failures among the preparatory programme students is far lower than that among regular university freshmen, some 30 per cent of whom do not make it. Last year, for example, 183 out of 235 programme participants finished their preparatory courses satisfactorily and went on to regular university work and are reported to be making fair progress. Sternau says that two-thirds of the prep students go on to the sciences. Those who do not continue with academic studies often take up such professions as physiotherapy, nursing or practical engineering. Boys vastly outnumber girls students on the programme.

I asked Yerucham Cohen and Micha Sternau whether university level is not too late to compensate and whether it would not be better to channel resources and efforts towards tackling the problem far earlier in the educational process; for instance in nursery school head-start programmes for toddlers, many of whom are already behind their better-off counterparts in vocabulary and capacity for abstract thought.

Cohen is not so sure that extra effort at earlier educational stages is the whole answer, especially as the home environment will still continue to propel some far ahead and keep others far behind. Sternau, however, is all in favour of "treating the roots instead of the tree-top. But we can't neglect those who have already with great difficulty neared the top of the educational tree. I can't say 'it's too bad but you will not be able to get an academic education, because we are devoting all our attention to pre-kindergarten and you were born too early.' Moreover, I think that those who eventually receive their degrees will by their example provide an incentive for those still in primary and high school level.

"THE PSYCHOLOGICAL effect is highly significant. The graduate may be the first in his neighbourhood to have made it into a university and his signal to the others is that it is not an impossible route to travel. It encourages younger kids to make an effort."

Cohen adds: "It's hard to imagine the effect on the family just to have a son in a preparatory programme here. It doesn't matter that he's not yet a regular university student. They still proudly boast about their boy at the university. The status changes and with it the outlook and the way of life."

Neither Cohen not Sternau fear for their students' success in the face of fierce competition once in a regular university framework. They feel the preparatory courses are intensive enough to fortify them. Sternau, however, voices other apprehensions. "It would be desirable for the graduate to go back to his development town or neighbourhood and help others with a background similar to his own. But the tendency is to turn one's back to that world and escape it. We see this among U.S. blacks. This puts in doubt his potential contribution to the solution of social problems."

In a very unexpected way the same preparatory programme provides a way of entering a vastly different world from that of the disadvantaged student's childhood. Cohen relates that from the very outset, the policy was to achieve a social mingling of the participants in the various university special programmes, "so that we won't have an American ghetto or lonely new immigrants. They live together as dormitory roommates, where they cook and fight together. They participate in joint social and cultural activities. The result is not just social integration — but marriages," he chuckles. "Some of our slum and development town boys ended up marrying American or new immigrant girls. It's always a local boy and a newcomer girl, because the former, past their military service, tend to be older."

STILL, ALL IS not lost and some disadvantaged students go back to help others. Yerucham Cohen says that he is an example. Though a resident of Savyon today, certainly a symbol of success, he did start out with the odds against him as a poor Yemenite boy. "I got to study at Gymnasia Herzliya merely because my father was the janitor there."

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DREAM TO SUCCESS

Contrary to most expectations, "My Michael" — the latest film by Israeli director DAN WOLMAN — has proved to be a smashing commercial success. Now the young moviemaker tells critic SIMSON CARLEBACH about his cinematic career.







(From top to bottom) Wolman directs Efrat Lavi in "My Michael;" Leora Rivlin, star of "The Dreamer;" Avraham Halfi, who played the name-part in "Floch," hams it up.

DAN WOLMAN has long been mentioned to me as the typical example of an Israeli film director: much talent, but little commercial success. The release of his latest film, "My Michael," was held up for about a year due to its presumably uncommercial prospects — cinema owners are hesitant to screen a highbrow work of little popular merit, i.e., little financial return. Now that it is finally being shown throughout Israel, the film defies all pundits by becoming a commercial hit, and is even attracting the attention of big American distributors.

Meanwhile, Wolman is tied up in contracts for short documentaries and soap commercials, which he bound himself to during the many months his picture lay gathering dust on the shelf.

"But I still ought to be considered one of the lucky Israeli directors," he tells me. "I have made three feature films during the past eight years, not counting one Swedish porno-film; whereas many good film makers who showed a lot of talent in their first feature, have had to wait sometimes up to 12 years before they were able to raise the money for a second effort. Through odd coincidences and various contacts abroad, I have been able to keep one step ahead of the system here."

Dan Wolman graduated from the film school of City College in New York in the mid-sixties, and returned to Israel with hopes and ideas for making a film. No one was interested. He went back to New York University for a general degree, during which time he made various prize-winning short films. This enabled him to raise a bit of money for a feature film he had written, but he still found himself far short of the required budget — $60,000 short. By amazing luck, he happened to contact two young entrepreneurs, who had made a killing importing Swedish films, at the moment when Wolman supposes, they were in a desperate need to pawn away tax money in reinvestments. They gave him $30,000 to begin shooting in Israel, on condition that if they didn't like what they saw after that money was used up, he would have to pay them back within six months. He agreed; and sure enough, the time came when they didn't like what they saw.

IN DESPERATE straits, and after many screenings to many firms, Wolman found an investor who was willing to pay back the $30,000, plus put up the additional $30,000, but also on condition. This one was that the investor should have full control over the film — what goes in, and what comes out. Wolman had no choice but to agree. He returned to the Safad Old Age Home and completed the preliminary shooting of "The Dreamer." The investor wanted the ending changed. The ending was changed. The investor wanted to use some montage and back-up credit shots in the film itself. A place was found to put them in the film itself. The investor wanted some sex scenes. Wolman shot a sex scene. The investor wasn't satisfied. Wolman went to America, took two anonymous actors, and shot another sex scene. The investor took the scene into a lab and superimposed a ripple effect to hoiten it up. The investor was satisfied. Then the investor went bankrupt.

As post-production was still incomplete, and distribution costs not even accounted for, Wolman was on the road again trying to raise money.

TWO YEARS HAD GONE by since the original investment and beginning of the film. Wolman got a brain wave. He called up the original investors, the two young entrepreneurs, and showed them the film. They liked it, retook the contract, and the film was finally completed. "The Dreamer" was Israel's official entry in the 1970 Cannes Festival, and opened in New York to generally good reviews. "The Dreamer" was a commercial flop.

It was not until 1972 that Wolman was able to make "Floch" — four years after the shooting of his first film. In 1971, however, heavily in debt and working as a wrapper in a New York factory, he received an offer of $1,000 per week to direct a sex film in Sweden.

"Nowadays, the film would not be considered pornographic. Though the script called for numerous sexual variations, on screen it revealed no more than a woman's breasts. Quite mild, really. At that time, State laws in America on pornography were still rather severe.

"It wasn't *my* film: But it was an education for me and a great help in my career. I didn't care about the story and its development, I didn't have to worry about the production side of things; so I was able to concentrate on the aesthetic aspects — the choreography of the camera. The technical crew was first-class, real professionals who had all worked under excellent directors before me.

"It was called 'Maid in Sweden,' and as I had been working on the script of 'Floch' at the time, the direction appeared under the name of 'Floch Johanasen'. I'm only sorry I wasn't clever enough to ask for a percentage of the profits — I received $7,000 salary which paid off my debts; but the film made an enormous profit. It opened in New York on the same day as 'Fiddler on the Roof,' and received better reviews. 'Enduring charm,' they said of it."

FOR THE making of "Floch," Wolman underwent even zanier financial shenanigans than for "Dreamer." It was cleverly budgeted at a fraction of the cost, only IL150,000, and the shooting, in black-and-white, took only 24 days. "Floch," a surrealist black comedy, was Israel's official entry in the 1972 Venice Film Festival. "It was relatively easy to raise the money for 'My Michael,'" Wolman points out, "but only relatively, and only because the investor was attracted by the commercial success of the book. The script by Esther Mor had also won a Government prize, which helped enormously."

"Perhaps I shouldn't say this," Wolman says, "But I don't believe any of my films are really *good* films. Not yet, anyway. There are good parts in each of my films, and probably more in 'My Michael' than in the others; but there's something lacking. I call it, *substance*. This is a known criticism of almost all Israeli films. We need better scripts, perhaps, and surely less pressure in raising money. But I feel that *now* I have the tools; that I've *learnt how* to make a good film. Talent, you see, isn't nearly enough."

Notwithstanding his modesty, Wolman's films, and his entire career, qualify him as an authentic spokesman for Israeli film directors; and his attitude towards the industry here is likely to be fairly representative of that of his colleagues.

"FOR MY own part," he says, "I'd be satisfied were I assured of one small-budgeted black-and-white film per year. It's ridiculous to have to wait four years between each picture which may have taken one or two months to shoot. Then, even when you get a picture to do, you're so caught up in financial and distribution asides that you can hardly concentrate on the work a director has to do.

"Israeli directors are engaged in an uphill struggle. Working against us is a small population which means a small local return, plus a political situation that scares away investors."

"How can you see it changing," I ask.

"First of all, there's Israel television. They can, and should become one of the biggest promoters of films through co-productions with the film industry, as in Germany. For a certain initial investment in a film, they then get the right to show it on television. The situation now is that they aren't interested because they get American series so cheaply, and thus they refuse to pay a reasonable amount for an Israeli film.

"Then, there's the 16mm. market. In America a director can make a low budgeted 16mm. film and know that through showings at universities and community centres his film, if it is interesting, will give him a tidy profit with which to make a further film, and so on. Here, we actually do have such an outlet. There are about 500 *moadonim*, large kibbutzim, which are organized into something called *Machleket Hakolnoa*, and they buy films which then make the rounds. The thing is, they only pay IL3,000-5,000 per film. Imagine that! So you get 3,000 people in a large kibbutz one night watching a film, and it turns out we are being paid all of IL70 for that night's entertainment. Now if we would receive, say, IL100 from each of the 500 clubs, that would mean IL50,000; which would set a director back on his feet. The market is there, but the way it is organized, it's a client's market only. It's breaking the backs of independent film makers.

"Last year, IL15 million was spent by municipalities and Government agencies on Israeli theatre. The Israel film industry received all of IL2m. through script contests and quality prizes, and so on. Why the disparity? IL2m., when you think of it, is less than the budget for one, average, American film. Surely the Government ought to help more.

"UNLESS AN Israeli director happens to hit it on his first effort — which is almost impossible — it will take him umpteen years to raise the money for his next film. Most of the Government incentives are geared for foreign investors. I received a Government loan of IL36,000 for my first film, 'The Dreamer.' The film didn't do well, and after a year the Government came knocking on the door for repayment. My parents' house had been used as collateral, and though it took a long time, I was able to pay it all back. This is what all directors here have to go through.

"I'm hoping," Wolman said with a smile at the happier thought, "that the success in Israel of 'My Michael' will pay back the investors and the loans by which it was made. Perhaps even more important, the success might encourage other investors to regard my work as safe, and help me raise money for my next picture. After all, 'My Michael' is a period piece, and it was made for IL650,000. That's about $80,000. Who makes a period piece nowadays for $80,000?"

Who indeed? At the very least, it would seem that therein lies one advantage of our system: it certainly teaches our striving film makers to make the most of their financial allowances. That is, once they are lucky enough to receive them.

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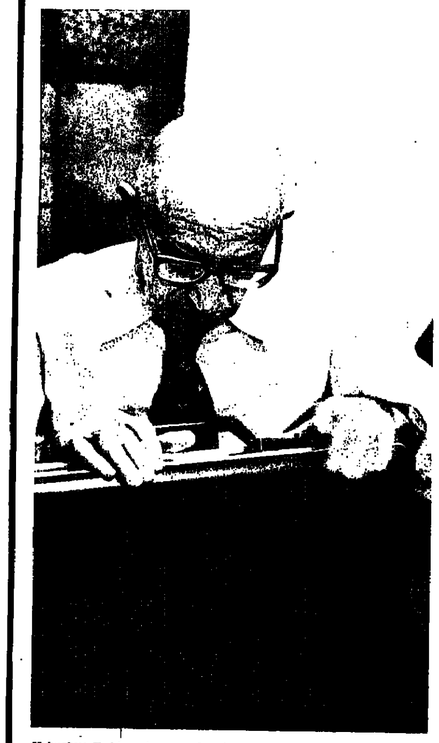
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Yehoshua Rabinowitz consults his notes: "I can honestly affirm that we have attained most, though not all, of the objectives we set down."

TO HEAL THE AILING ECONOMY

Despite the virtually non-stop pace at which he had been working over the previous few days, Finance Minister YEHOSHUA RABINOWITZ found time on Monday to talk to members of The Post's editorial staff about the economic measures, including a fresh devaluation, announced by the Government on Saturday night. AARON SITTNER reports. (Pictures by Rubinger)

YEHOSHUA RABINOWITZ has never been Israel's most loved man, and he certainly has not won that title for himself during the past week. And he couldn't care less.

As the initial shock waves of Saturday night's devaluation-cum-higher prices/taxes scheme dissipated, hundreds of workers left their jobs in protest against the new inroads into their net income. The sloganeering was under way.

"Let me be perfectly frank with you," Rabinowitz told a *Post* staff meeting. "The office of Minister of Finance in Israel does not carry with it a glorious crown that stamps the wearer as the country's most popular fellow. No — I'll leave that honour for someone else. My job is to heal an ailing economy, and if I have to step on a few toes then so be it."

After this tough beginning, the shy, soft-spoken Yehoshua Rabinowitz removed his spectacles, consulted a sheaf of notes, and started on a new tack:

"OUR NEW economic programme is not exactly new. It was set into motion about 15 months ago, when I assumed my position as Minister of Finance. At that time we set down certain objectives, and the steps we have taken since then have been aimed at reaching those objectives.

"I do not agree with those who say, 'Find out what's wrong with the economy, decide on a single measure and — Bang!!! — get rid of the problem.' No, a national economic programme must be seen as an ongoing process — a trend, if you will. You must get it going and then stay on its tail to keep it from veering off course.

"I can honestly affirm that we have attained most, though not all, of the objectives we set down. For example, we have succeeded in reducing per capita private consumption; the growth in public consumption has been arrested; we have significantly curtailed imports; we have slowed down building and certain other activities — all this in preparation for the moment when our economy can take off again and begin a renewed growth... And bear this in mind: in the first eight months of this year, prices have risen by a mere 9.5 per cent compared with 56 per cent in 1974.

"Equally important, I believe, is our drive to make some basic changes in our economic structure, such as the income tax reform. The fruits of this endeavour will not blossom overnight, but when they do we shall all benefit from the new atmosphere of tax morality. And anyone who says the burden of this new morality will be borne solely by wage earners, doesn't know what he's talking about.

"The requirement for the self-employed to keep books will mean no more widespread tax evasion, no more get-rich-quick fortunes... and I tell you we will soon be seeing a new kind of relationship between the taxpayer and the tax collector."

ADMITTING that the Government and the Histadrut were still very much at odds over economic issues, Rabinowitz praised the labour federation for making possible the four-year "ceasefire" on the cost-of-living increment by accepting the 70-per cent formula. What was more, the public had finally come to realize that periodic devaluations were a *sine qua non* if the Israel pound were to keep economically abreast of the swinging values of other currencies.

GETTING BACK to the subject of taxes, the Minister continued:

"I wish we had had our value added tax by now. If it were on the books, we probably would not have had to impose the levies announced last Saturday night. VAT is much simpler, and I assume that the Knesset will act positively on this bill some time this month, so that it could become effective in January."

The various taxes clawing into our pockets have their brighter side too, he believes.

"With all those billions of pounds in disposable income streaming into the public's hands in the next few months, there could have been a price explosion the like of which we have never seen. Why, cost-of-living payments alone will come to about IL1,400m. Then you have about IL1,000m. in bond redemptions, and hundreds of millions paid out for work resulting from the interim agreement with Egypt... and an extra IL780m. no longer withheld as income taxes after the reform...

"Yet our immediate aim with these latest measures is to siphon off approximately IL1,500m. But the ultimate aim, as I said, is to prepare the economy for new growth. And this requires new investment in industry, more exports, higher productivity and a more restrained wage policy than we now see in the Histadrut's thinking.

"IN ONE of those areas — exports — time seems to be working against us. The industrialized nations, those who are our best customers, have cut back on their imports: America, by 14 per cent;

POST PULLOUT GUIDE

The Poster



Warren Beatty as the amorous hairdresser of "Shampoo" and Lee Grant as one of his mistress-clients.

THEATRE

ABSURD PERSON SINGULAR (Cameri). A typical hot-weather, laugh-a-minute comedy by the British playwright Alan Ayckbourn. Plenty of visual gags which work well under Sam Walters' direction. Hanna Marron, Gila Almagor, Ticky Dayan have a great time playing three different types of women. Tel Aviv (Cameri). Wed., Thurs.

BUTTERFLIES AND HUMILIATION — Yisrael Hevroni writes and plays Josef Rott (in Hebrew) Sat. Thurs. Tzavta Jerusalem 9.30 p.m.

A COMEDY OF ERRORS (Cameri). Shakespeare's comedy is full of puns, word plays, topical allusions by translator-adapter Dan Almagor, and full of gags contributed by director Peter James. Plenty of laughs — watch Zaharira Harifai deliver a sexy song — but adds up to little considering the size of the show, all the effort and money that went into it. Safad (Zilli) 8.30; Kibbutz Shmona Sun., Tues. 8.30

CORIOLANUS —Shakespeare (Cameri). Directed by Peter Dews, with Oded Teomi, Orna Porat, Shlomo Vishinsky, Shimon Bar and more. Tel Aviv (Cameri), Sat., Sun.

HOSTAGES (Habimah). The 1946 play by Spanish Cli Robles is laid in Venezuela during Bolivar's revolt against the Spanish, and deals with a moral dilemma. The melodramatic plot is too near, the characterization is too black-and-white, the production is passable. Tel Aviv (Habimah, Small Hall), Sat. Sun., Mon., Nazareth.

THE JOKER (Haifa). Yehoshua Sobol's new play about a group of reservists in a bunker on the Golan Heights is terribly funny and very sad, and beautifully authentic. Excellent acting by the all-male cast of six under Noin Chilton's direction. Tel Aviv (Bat Dor) Sat. Haifa (Theatre) Sun.

OF LIGHT-MINDEDNESS AND HYPOCRISY (Habimarte). The 18th century play by Reb Aharon Wolfson, a fighter against the religious establishment in Germany, in brilliantly funny modern dress, by director Omri Nitzan. Fun all the way. Tel Aviv (Habimarte), Fri. 10 (Large Hall), Sat., Sun., Mon., Tues.

LITTLE SHRAGA — (Haifa). Ashdod (Ashdod) Fri.

MOST CRUEL THE KING (Haifa). Revival of Nissim Aloni's biblical play which 22 years ago caused a political controversy. Play stands out with beauty of language and lucid dramatic structure. (Tel Aviv (Ohel) Sun., Mon.

READINGS — An evening of readings performed by the Cameri actress Rachel Marcus Sat. 9.30 p.m., Pargod Theatre, 94 Rehov Bezalel, Jerusalem.

THREE WIDOWS — Gideon Shemer appears as the narrator of a beautiful, sad story about a man who lived a vicarious life as the friend and protector of mother, daughter and grand-daughter, all three successively widowed. Mishavel Sade, Fri.; Nahal Mesurah, Mon.

VINCENT (Tzavta) Shimon Lev-Arie in a one-man play about the painter Van Gogh. A well intentioned and highly civilized production which, however, lacks in excitement Tel Aviv (Tzavta). Tues. 8.30

A WALK WITH A CHILD; THE ROOF AND THE BALCONY (Haifa) Two short plays by Josef Bar-Josef. Haifa (Theatre) Tues., Thurs. Tel Aviv (Bat Dor) Wed.

2000 YEARS WITHOUT LOVE POEMS — An evening with the actor/poet Mottie Barkhov. Tonight 9.30. Tzavta-Jerusalem.

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

Music at the Khan — Pnina Salzman plays Chopin — Fantasy, Barcarole, Sonata No. 3, Mazurkas, Andante Spianato, Polonaise brillante — at the Jerusalem Khan: Sunday.

Israel Philharmonic Orchestra — Opening of the Season — Subscription Concert No. 1 — Zubin Mehta conducting, Isaac Stern playing Prokofiev Concerto No. 2; also Haydn-Variations by Brahms and Dvorak's Symphony No. 7 — at Binyenei Ha'ooomah: Monday, at 9 p.m. — Come early for parking.

TEL AVIV

Music at the Church — Music by Telemann, Scarlatti, Bach, Beethoven, Granados, performed by Martha Feldman, classical guitar; Evis Maxouti, piano; the "New Israel Quartet" at the Emmanuel Church, Jaffa: Saturday.

Israel Philharmonic Orchestra — Subscription Concert No. 1 (details as for Jerusalem)

Series 1: Tuesday; Series 2: Wednesday; Series 3: Thursday.

HAIFA

The Netanya Orchestra — gives special concert, in honour of Johann Strauss Jr.'s 150th birthday — Samuel Lewis conducting, with Sylvia Greenberg as soloist, in music by Schubert, Mozart, Suppe, Johann Strauss Jr. — at the Haifa Auditorium: Saturday.

REHOVOT

Israel Chamber Ensemble — all-Bach programme, conducted by Mendi Rodan, with Evlyn Barak, soprano; Bertha Hoerat, Yitzhak Rouven, David Braude, violins — Suite No. 1, Concerto for Three Violins, excerpts from "Art of the Fugue," Cantata No. 202 — at the Wix Auditorium: Saturday.

LIGHT MUSIC

"LETTERS TO THE EDITOR" (Tzavta) — The "That's All for the Time Being" group (Yehonatan Gefen, Dani Litani and the others) in a new show with guitars, piano, songs, skits, laughter, tears & maybe even drums. Tel Aviv (Tzavta) Sat. 8.30 & 11.00; Wed. 9.00

PADOM, PADOM, PADOM, Songs of Edith Piaf. Tel Aviv (Tzavta). Fri. Midnight; Sun. 8.00; Thurs. 9.00

THE PARVARIM (Tzavta) Tel Aviv Fri. 9:00



The late Edith Piaf.

OPERA

The Israel National Opera presents: Kern-Hammerstein II: "Show Boat"; conductor: A. Levanon; choreography: J. Kahuki; Cast: Susan Eichelberger, Judith Lynn, Orayos, Scarpinati, Maria Lechzior, Mintzov, Ben-Shachar, Miriam Laron, Rodden, Lois Lois, White, Naomi Pinkus, Sharon, Rose, Shmuell, Claire Bloom (Saturday and Wednesday); Kalman: "Countess Maritza"; Conductors: A. Tarski/A. Levanon; Cast: Miriam Laroo/Esther Raunwetl, Schwartz, Naomi Pinkus, Ben-Shachar, Kahana, Zipora Hochman, Sharon, Rosenblat, Schmuell, Cherni (Sunday); Lehar: "Lakme," produced by Edis De-Philippe; Conductor: A. Tarski; Cast: Esther Raunwetl, Judith Lynn, De-Stefano, Shlaina Goldenshal, Scarpinati, Ben-Shachar, Shmuell, Julis Glick, Fortuna Kostalic, Naomi Pinkus, Mintov, Kahana, Cherni, Ross, Sharon (Monday).

CINEMA

ALFIE DARLING — A far cry indeed from the amusing, trend-setting 1966 "Alfie," this new film is a sub-standard, tasteless British sex-comedy, which is banal as it is boring. Alan Price, replacing Michael Caine in the title-role, makes a brave effort to salvage something from the ruins.

ALICE DOESN'T LIVE HERE ANY MORE — Tragi-comic tale of a woman trying to cope with sudden widowhood and the need to support herself and her young son. Full of the endearing crasiness and vagaries of real life. Ellen Burstyn's Oscar-winning performance as the irrepressible widow is enchanting.

ARABIAN NIGHTS — Pier Paolo Pasolini's latest offering is a boring, muddled mélange of Middle Eastern love stories, which the director unfortunately uses as an excuse to reveal scenes of repetitive nudity. The film's only redeeming feature is some wonderful scenic photography.

CONFESSIONS OF A WINDOW CLEANER — Broad and breezy British sex-comedy about an amorous young window cleaner who gets into more time climbing into beds with his clients, than climbing up ladders. Crude at times but mildly amusing.

DIAMONDS — Menachem Golan's latest is a handsome entertaining comedy-thriller, about an ingenious scheme to rob the Ramat Gan Diamond Exchange. Visually most attractive, with some particularly fine shots of Bethlehem on Christmas Eve, this Israel-American co-production stars Robert Shaw, Richard Rowndtree, Barbara Segal and Shelley Winters, all in excellent form, with Shai K. Ophir and Yosef Shiloah heading the local cast.

THE DROWNING POOL — Based on Ross Macdonald's mystery story with Paul Newman as Private Eye Lew Harper who is called in to investigate a threatening letter. Some good moments but the viewer gets lost in a fog of complications. With Joanne Woodward, Tony Franciosa, Murray Hamilton.

EARTHQUAKE — A traditional blockbuster (no pun intended), "Earthquake" has skyscrapers collapsing amidst burning streets and dams busting. Charlton Heston, Ava Gardner, star, Richard 'Dad' Rowndtree does an Evel Knievel, Lorne Greene, wheeler dealer, and George Kennedy kills a berserk National Guardsman who, having already shot three of his mates, tries his hand etc. at rape. Action packed.

FRENCH CONNECTION II — New York cop 'Popeye' Doyle (Gene Hackman) is once again on the trail of Charnier (Fernando Ray), one of the biggest heroin pushers around. Director John Frankenheimer has managed the technical aspects of the film well enough. However, the unrealistic plot and Popeye's unrestrained brutality offend.

THE FRONT PAGE — Director Billy Wilder's version of the Ben Hecht-MacArthur play first filmed in 1931 is brashly amusing, fast-paced and most enjoyable. Jack Lemmon is first-class as top crime reporter of his paper and Walter Matthau is even better as his editor.

GENERAL IDI AMIN DADA — Barbet Schroeder's fascinating screen portrait of Uganda's all-powerful president, whose often uproarious clowning makes one forget the horrors of his dictatorship. The colourful tyrant's passionate hatred for his estranged friend Israel — as well as the Jewish people — is a major theme of this skilfully-made documentary.

THE GODFATHER, PART II — Enthralling, if somewhat overlong sequel that is as good as its first part. Notable for the many fine individual performances. Directed by Francis Ford Coppola with Al Pacino, Robert Deniro, Robert Duvall, John Cassie and Lee Strasberg.

LENNY — A black-and-white, documentary-like treatment of America's controversial comic Lenny Bruce, that is neither informative nor entertaining. Stars Dustin Hoffman.

LOVE ME JOHNNY — Mixture of sex and sentimentality with handsome Horst Buccholz as a young man who turns gigolo to earn money and then falls in love with a young newspaper-woman (Hannelore Elsner). Silly stuff.

LA MOUTARDE ME MONTE AU NEZ — Crazy comedy with Pierre Richard as a young professor of mathematics and Jane Birkin as an American film star. Lots of knockabout fun with some amusing moments.

MY MICHAEL — Impressive screen version of Amos Oz's best-seller, with director Dan Wolman succeeding in catching the novel's lyrical quality. Set in 1950's Jerusalem, this tragic story tells of a young husband and wife who drift apart through lack of communication. Beautiful performances from Efrat Lavie and Oded Kotler, in one of the best Israeli films to date.

SHAMPOO — Social comedy with Warren Beatty as an amorous hairdresser and with Julie Christie, Goldie Hawn and Lee Grant among his mistresses. The parts are better than the whole but there are enough bright moments to make the film worth seeing.

THE STONE KILLER — Charles Bronson wades his way through an orgy of violence as a tough New York police detective, who has absolutely no scruples in his dealings with suspects. A routine crime-thriller, with Bronson's investigations of a chain of mysterious murders leading him to the top echelons of the Mafia.

THE TAMARIND SEED — Spy drama involving British and Soviet intelligence with the pivotal relationship between Julie Andrews as a thoroughly respectable young Englishwoman and Omar Sharif as a very unlikely Soviet agent being especially unconvincing. Barbados makes beautiful background.

THE WAR BETWEEN MEN AND WOMEN — An off-beat comedy, based on the writings and drawings of the late American humourist James Thurber. Witty and original and with sparkling performances from Jack Lemmon (as the Thurber-type hero), Barbara Harris and Jason Robards.

WR: MYSTERIES OF THE ORGANISM — First film of Serbian writer-director Dusan Makavejev to come to Israel. Partly documentary on the life of the late psychologist Wilhelm Reich and partly a series of scenes commenting on Communism and Fascism with underlying theme of human liberation. Picture on many levels, controversial, difficult to follow but original and provocative.

ZANDY'S BRIDE — Superb acting from Liv Ullmann and Gene Hackman in an 1870s story of a domineering Californian rancher whose mail-order bride turns out to be an independent woman, with no intention of being treated as his chattel.

RECORDS

"MAHLER'S GREATEST HITS" (CBS 30044) is a mini-marathon in itself, offering single movements from a number of symphonies: the Adagietto from the Fifth-billed, of course, as the "Theme from Death in Venice"; no less than three Scherzi — from Symphonies II, VII, and X; the complete finale of No. Four and part of No. Three — sung by Judith Raskin and Martha Lipson respectively. The collection also contains a few selected songs, featuring Walter Berry and Christa Ludwig. Most advantageous is the presentation of various techniques by conductors Bruno Walter, George Szell and Leonard Bernstein, making (possible interesting comparisons. With reservations, a possible introduction to Mahler for the uninitiated.

LEONID KOGAN is the soloist in this rendition of Mozart's Third and Mendelssohn's Violin Concerto, with Constantin Silvestri conducting the Paris Conservatoire Orchestra (Music for Pleasure — EMI CBS — 40033). This recording dates back to 1961, but the quality is highly acceptable. Kogan's phrasing is impeccable, and his personal interpretation has much to offer in the way of clearness and precision.

BACH CHORALES are presented by the Westminster Bach Choir, conducted by Mark Brown, with Richard Townend at the organ (Music for Pleasure-EMI/CBS — 50491). Twelve of Bach's settings—some very well-known and others less so — are given a masterful rendition by this excellent choir, with the organ providing the instrumental accompaniment and figurations in tasteful and beautifully coloured registration.

MOZART'S OVERTURES are re-issued on "Classics for Pleasure" (EMI-CBS 40033) in the 1962 recording of the Royal Philharmonic Orchestra under Colin Davis. Clean and clear performances throughout; recording quality is satisfactory; stereo characteristics meet reasonable demands; and Davis and the Royal Philharmonic perform with thorough workmanship and treat the varying moods from "La Finta Giardiniera" to "Don Giovanni" in a highly satisfactory manner.

Y. P.

DANCE

BAT DOR DANCE COMPANY: Tel Aviv (Cameri) Mon. 8.30 Programme: Tzalkerk (Robert Cohan); The Time Before The Time After (Lae Lubovitch); Poem of Joy (Lar Lubovitch; Victim (Walter Gore).

Tel Aviv (Cameri) Tues. 8.30; Programme: Tzalkerk (Robert Cohan); 2 Epitaphs (Paul Taylor); Poem of Joy (Lar Lubovitch); Victim (Walter Cohen).

Beersheba (Keren) Thurs. 8.30; Programme: Prepahow (Walter Gore); Metallics (Paul Taylor); Duet (Paul Taylor); Place of Change (Robert Cohan).

WHAT'S ON

PLANT A TREE IN ISRAEL WITH YOUR OWN HANDS: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department; Keren Kayemet LeIsrael (Jewish National Fund): in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35201. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 03-234440.

JERUSALEM

HADASSAH TOURS
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12 15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects, $3 per person towards transportation. By reservation only: Tel. 416333.

A STONE IN DAVID'S TOWER Sound and Light Show in Jerusalem. Every evening except Friday, 8.45 p.m. in English. Additional show at 10 p.m. — Mon., Tues., Wed., Sat., in English; Sun., Thurs. in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

HEBREW UNIVERSITY. Today, Friday, September 26, there will be no tours of the Givat Ram and Mt. Scopus campuses.

JERUSALEM BIBLICAL ZOO, Schneller Wood, Romema. Tel. 533822. 7.30 a.m. — dusk.

AT THE KHAN THEATRE (opposite the Railway station): A folklore evening for tourists, every Wednesday at 9 p.m.

TOURISTS AND VISITORS come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe, Tel. 523291.

TEL AVIV

MOETZET HAPOALET — PIONEER WOMEN, Courtesy Tours Sunday through Thursday morning. By appointment only, Tel. 201111, ext. 560, Tel Aviv.

AMERICAN MIZRAHI WOMEN'S ORGANIZATION, 15, 18, Rehov Dov Hoz, Tel Aviv, Tel. 03-220187, 243106; Jerusalem 02-222646; Haifa 04-661628; Beersheba 057-78171.

NATIONAL RELIGIOUS WOMEN'S ORGANIZATION, MIZRAHI and HAPOEL MIZRAHI WOMEN IN ISRAEL, 166 Rehov Ibn Gvirol, Tel Aviv; Tel. 03-788942, 03-440316. Jerusalem: Tel.02-30620, 02-35282.

WORLD WIZO TOURIST OFFICE, 116 Reh. Hayarkon. Tel. 232939, 8 a.m.-2 p.m.

CANADIAN HADASSAH-WIZO OFFICE, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

MAGEN DAVID ADOM IN ISRAEL
Headquarters — 60 Rehov Giborei Israel, Tel Aviv. Visitors — Please call 86222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

ORT ISRAEL: For Visits please contact: ORT Tel Aviv, Tel. 269165, 762291-2; ORT Jerusalem' Tel. 233675; ORT Netanya, Tel. 22922.

Visit the **ISRAELI WAX MUSEUM** and **SHALOM OBSERVATORY.** Open daily at Shalom Tower, Tel Aviv, Tel. 57804.

REHOVOT

WEIZMANN INSTITUTE OF SCIENCE Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

CAESAREA

KAYIT CAESAREA SHORE. Private beach, guest house, self-service restaurant. Tel. 063-88161.

ART GUIDE

JERUSALEM

ISRAEL MUSEUM: Exhibitions: Josef Albers — Formulation; Articulation; Sol Lewitt, Wall Drawings; Life and Art in Papua, New Guinea, the Shipman Collection; The Renaissance of Woodcut Expressionism; Wonderful World of Paper; Alberto Giacometti — Graphic Works from the Milton D. Ratner Family Collection until Sept. 30; Recycling; Painted Greek Vases — An exercise in Observation; Our Pupils at Work — 1975; Roman mosaic pavement from Nablus, 3rd-4th cent. C.E. (at Rockefeller). HOURS: Israel Museum and Rockefeller: Sun. 10 a.m.-1 p.m.; Mon., Wed., Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tue. Shrine of the Book and Billy Rose Art Garden 10 a.m.-10 p.m. Israel Museum 4 p.m.-10 p.m.; Rockefeller 10 a.m.-5 p.m.

GALLERY WIEN, 18 Malki St., Yemin Moshe. Picasso, Chagall, Miro and other masters. Mon. to Wed., 4-7 p.m., Thur., 4-10 p.m., or by appt. Tel. 02-233280.

GALERIE VISION NOUVELLE, Y. and S. Hamiache. Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-289864.

GYDA GALLERY, 9 Balfour St., Tel. 61089. Zaritsky, Agam, Michael Gross and others. Open 11 a.m.-1 p.m., 5-7 p.m.

DEBEL GALLERY. Lucy Aronson, photographs. Permanent collection of Israeli Naives and contemporaries. Mon.-Thur., 11 a.m.-1 p.m.; 4-7 p.m. Sat. 11 a.m.-2 p.m. Tel. 02-417785. Ein Kerem.

ARTA GALLERY, 4 Rabbi Akiva (near Orgil Cinema). RUTH HORAM, one-woman show — oils and silkscreens. Daily 10 a.m. to 1 p.m., 4-7 p.m.; Saturday 11 a.m. to 1 p.m.

TEL AVIV

TEL AVIV MUSEUM, 27 Sderot Shaul Hamelech. The Museum Collection.
HELENA RUBINSTEIN PAVILION 6 Rehov Tarsat. Bezalel + 70 anniversary exhibition. Visiting hours: Sun., Mon., Thur. 10 a.m.-5 p.m. (library 10 a.m.-4 p.m.) Fri. 9 a.m.-2 p.m. (library 10 a.m.-1 p.m.). Sat. 7-11 p.m.

HA'ARETZ MUSEUM, TEL AVIV
1) Museum Centre, Ramat Aviv: Glass Museum; Kadmon Numismatic Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore; Alphabeth Museum; Lasky Planetarium; Nechushtan Pavilion; Timna Excavations; Tel Qasile Excavations; Open: Sun., Mon., Tues., Wed., Thur., 9 a.m.-4 p.m., Fri. 9 a.m.-1 p.m., Sat. 10 a.m.-2 p.m. Entrance free on Saturdays.
2) Museum of Antiquities of Tel Aviv-Yafo, 10 Rehov Mifratz Shlomo. Open as above.
3) Museum of the History of Tel Aviv-Yafo, 27 Rehov Bialik. Open as above but closed Saturday.

GODNEY'S ANTIQUES GALLERY LTD. 173 Rehov Hayarkon, Tel. 234960 Faberge objects, Russian enamels, jewellery, rare watches, clocks, gold boxes, netsukes, etc.

ARMON, 47 Rehov Eilat, Tel. 03-57112. Original oil paintings, water colours, semi-lithograph art prints of international painters. Biggest choice of picture frames and fully mechanized up-to-date framing workshop. Lowest prices and discounts.

OTHER CENTRES

WILFRED ISRAEL HOUSE, Hazorea. Gala Silber (Revivim), Enamel Paintings, until October 25.

BEZALEL + 70

The BEZALEL
ACADEMY of Arts and Design, Jerusalem,
commemorates the 70th anniversary of its establishment with an exhibition at the Helena Rubinstein Pavilion of the Tel Aviv Museum (6 Rehov Tarsat).

Films on Bezalel are shown in the garden adjoining the Pavilion every Tuesday from 7.30 p.m. to 9.00 p.m.

Teachers and educators will meet with heads and representatives of departments of the Academy for a symposium on the subject

"Education in Art and Design at Bezalel"

on Monday, October 6, at 8.30 p.m., at the Tel Aviv Museum, Sderot Shaul Hamelech. Teachers and educators are invited to attend.

Israel Theatres

Haifa Municipal Theatre
MOST CRUEL THE KING
Tel Aviv, Ohel
Sun., Oct. 5
THE JOKER
Tel Aviv, Bat-Dor
Tomorrow, Oct. 4
TRIP
Haifa
Tue., Oct. 7
Tel Aviv, Bat-Dor
Wed., Oct. 8

The Cameri Theatre
CORIOLANUS
Tomorrow, Oct. 4
Sun., Oct. 5
ABSURD PERSON SINGULAR
Last 3 performances in Tel Aviv —
Wed., Oct. 8
Thur., Oct. 9
COMEDY OF ERRORS
Safed
Mon., Oct. 6
Kiryat Shmona
Tue., Oct. 7

Habimah
OF LIGHT-MINDEDNESS AND FRIVOLITY
Tomorrow,
Sat., Oct. 4
Mon., Oct. 6
Tue., Oct. 7
HOSTAGES
Tomorrow,
Sat., Oct. 4

סינמטק
haifa cinematheque

*Vincenti Minelli films
**Literature and films

Saturday, October 4	
*SOME CAME RUNNING	7.00 p.m.
LE CHARME DISCRET DE LA BOURGEOISIE	9.30 p.m.
**WOMEN IN LOVE	11.30 p.m.
Sunday, October 5	
*SOME CAME RUNNING	7.00 p.m.
SUNRISE	9.30 p.m.
Monday, October 6	
**THE THIRD MAN	7.00 p.m.
**ROMANCE OF A HORSE THIEF	9.30 p.m.
**THE FOX	midnight
Tuesday, October 7	
**TRAVELS WITH MY AUNT	7.00 & 9.30 p.m.
Wednesday, October 8	
**WOMEN IN LOVE	7.00 p.m.
*GIGI	9.30 p.m.
Thursday, October 9	
*GIGI	7.00 p.m.
*PARTIE DE CAMPAGNE	9.30 p.m.
*LE RIDEAU CRAMOISI	9.30 p.m.
*ROMANCE OF A HORSE-THIEF	midnight

142, sderot hanassi, haifa, israel, tel.80-489

Radio for music lovers

Please note: all broadcasts up to 14.00 are in MONO; all programmes after 16.00 are in STEREO — unless stated otherwise.

TODAY: 08.10: Telemann: Symphony in F; Weber: Clarinet Concerto No. 1(Glaser); Mozart: Symphony No.35 ("Haffner"). 09.05: Khatchatourian Violin Concerto (David Oistrakh); Gerhard: Dances from Ballet "Don Quixote." 11.35: "Polyphony in non-European music." 12.05 (STEREO); Berlioz: Symphonie Fantastique (JSO-Bertini); 1.05 p.m.: Y. Boehm: Concertino for Oboe (Seidman); Berg: Violin Concerto (Kiess); Brahms: Academic Overture (Capolongo). 5.05 p.m.: Mozart: Divertimento No.7; Handel: Aria convariazioni ("The Happy Blacksmith"); Spohr: Octet; Bartok: Music for Strings, Percussions & Celesta. 9.05 p.m.: Viotti: Violin Concerto No.24 (24'30") Shostakovich: Symphony No.9 (25'20"); 10.05 p.m.: Mendelssohn: Psalm (7'10"); Beethoven: Piano Quartet, opus 16 (24'35"). 11.05 p.m.: "W.A. Mozart, the child."

SATURDAY: 08.05 (STEREO): Bach: Brandenburg Concerto No.1 (20'20"); Mozart: Serenata Notturna, K.239 (Britten); Britten: "The Young Person's Guide to the Orchestra." 09.30: Quiz. 1.05 p.m.: Music in a light vein. 3.05 p.m. (repeat): "Piano Recital," A. Tamir talks to Frank Pelleg on programming. 4.10 p.m.: Schubert: Overture in D; Paganini: Violin Concerto No.1 (Perlman-Mehta); Ravel: "Une barque sur l'ocean." 9.06 p.m.: Monteverdi: "L'incoronazione di Poppea" (recorded at Glyndbourne Festival — John Pritchard cond. — until midnight.

SUNDAY: 08.10: Beethoven: Sonata No.11 opus 22(Serkin); Mozart: Piano Quintet, K.452. 09.05: Paganini: Violin Concerto No.6; Rossini: Quartet Sonata No.3. 11.35: Benjamin: Romantic Fantasy (Heifetz-Primrose). 12.05: Telemann: Canonic Sonata (D. Rudiakov-Y. Hofman, bassoons); Beethoven: Sonata No.9 ("Kreutzer") (A. Sadeh-Sh. Rudiakov); Y. Engel: Quartet for Brass & Percussions (Peri, A. Aharoni, Mendeles, Jones). 1.05 p.m.: Midday Concert (no details available). 4.10 p.m.: Music for Sunday (no details available). 5.10 p.m. (Mono): "My Concert." 9.06 p.m. (Mono): "Contrasts" — Radu Aldulescu, cello, Albert Guttman, piano: music by Frescobaldi, Beethoven, Weber, Kodaly, Nin. 11.05 p.m.: Music for the day's end.

MONDAY: 08.10: Morning Concert (no details available). 11.35: Bloch: Scherzo fantastico; Prokofiev: Toccata (Loris Hollander). 12.05: An Hour with Jacques Lancelot, clarinet. 1.05 p.m.: Popular Classics. 4.10 p.m.: Israel Chamber Ensemble, Mendi Rodan cond. all-Bach: Suite No.1; Concerto for 3 Violins; Excerpts from "Art of the Fugue"; Cantata No.202 (Roslyn Barak). 5.40 p.m. (Mono-repeat): Quiz. 9.06 p.m.: Opening Concert of IPO, with Isaac Stern violin, Zubin Mehta cond.: Brahms: Haydn: Variations; Prokofiev: Violin Concerto No.2; Dvorak: Symphony No.7. 11.20 p.m.: Music for the day's end.

TUESDAY: 08.10: Bach: Concerto in A for Oboe; Haydn: Symphony No.104. 09.05: Krommer: Clarinet Concerto; Dvorak: Serenade for Strings; Tchaikovsky: Serenade for Strings (Barenboim). 11.35: Ilan Paritzky, violin; Marina Bondarenko, piano: Moart: Rondo; Wieniawski: Ballade; Bloch: Niggun. 12.05 (repeat): The Happy Station. 1.05 p.m.: Midday Concert (no details available). 4.10 p.m.: Continuous Music. 5.10 p.m.: "Musica Viva": Stockhausen: Pieces from "Mantra" (Kontarskys). 9.06 p.m.: Symphony Concert — JSO (no details available) until 11.00 p.m.

WEDNESDAY: 08.10: Vivaldi: Sinfonia in G; Gastoldi: Balletti, for singing, playing, dancing. 09.05: Mendelssohn: Piano Concerto No.1 (R. Serkin); Saint-Saens: Symphony No.3 (Mehta). 11.35: Miniatures. 12.05 (repeat): Ariel Cohen, piano: Bach: Partita No.4; Beethoven: Sonata, op.27, No.1. 1.05 p.m.: Popular Classics. 4.10 p.m. (Mono): Gounod: "Missa Santa Cecilia." 5.10 p.m. (Mono-repeat): "Military Music" — Eli Schleifer presents "What does the horse understand about military music?" 10.05 p.m. (mono): "The artist at your service" — Duo-Pianists Eden & Tamir. 11.05 p.m. (Mono): An Hour of Jazz.

THURSDAY: 08.10: Praetorius: Dances "terpsichore"; Arne: Sonata No.5, for harpsichord; Mozart: Quartet in G, K.387. 09.05: Bizet: "L'Arlesienne" No.1 (Barenboim); Poulenc: Concerto for Two Pianos (Eden-Tamir); Ibert: Divertissement. 11.35: Miniatures. 12.05: "Yuval" Trio-Mozart: Trio in G, K.564; Mendelssohn: Trio No.2, in d minor. 1.05 p.m.: Berg: Lyric Suite; Liszt: "Mefisto" Waltz. 4.10 p.m.: Symphony Concert by the JSO (no details available). 9.06 p.m.: "New Sounds" — music by Leif Segerstam, Per Henrik Nordgren. 10.05 p.m.: Magazine. 11.05 p.m.: Music for the day's end.

TV Programmes

FRIDAY

5.00 "To Rome with Love." 5.30 Erev Shabbat programme. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.15 "I Sing for Thee my Country." 10.10 Drama — "General's Day" (B.B.C.) 11.00 News.
Educational: 8.15 Maths. 7. 8.40 Literature 7-9. 9.05 Maths. 7. 9.25 Science/Physics 8. 10.00 Biology 10. 10.45 Advice and Guidance 7. 12.00 Society and Culture. 2.00 Story. 2.10 "Safety." 2.25 Documentary.
Arabic: 5.30 News. 5.32 Film. 7.37 Ramadan Quiz. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 Hamavdil. 8.30 Mabat. 9.00 Mabat Sport. 9.45 "McMillan and Wife." 11.15 News.
Arabic: 6.00 News. 6.02 Cartoons. 6.15 Requests. 6.50 Poetry. 7.20 Ramadan Quiz. 7.30 News.

SUNDAY

5.30 "Born Free. 6.20 Songs. 8.00 "The World at War" — documentary about the 2nd World War (part 19). 9.00 Mabat. 9.30 "That's My Secret." 10.00 "Tandu." 11.00 "Fall of the Eagles" (B.B.C. Documentary). 11.50 News.
Educational: 8.15 Literature 2-5. 8.40 Education. 9.05 English 8. 9.25 Citizenship 7. 10.00 English 9. 10.20 Science 6. 10.45 French. 11.05 Literature 7-9. 11.25 Geometry 5. 12.00 English 10. 12.20 Advice and Guidance 8. 12.40 Biology 9. 1.25 Chess-Lesson 1. 4.00 Handiwork. 4.13 Art. 4.40 "Challenge."
Arabic: 6.30 News. 6.32 "Abbot and Costello." 7.00 Documentary. 7.20 Ramadan Quiz. 7.30 News and Weekly Magazine.

MONDAY

5.30 "Windows on the World." 6.00 Songs. 8.00 "Alias Smith and Jones." 8.50 Charlie Chaplin's films. 9.00 Mabat. 9.30 Documentary — "A Question of Identity" — about the Jew in the U.S. 10.45 Prayers recorded in the Portuguese Synagogue in Amsterdam. 11.30 News.
Educational: 8.40 Maths 8. 9.05 Geometry 5. 9.25 Improve your Hebrew. 10.00 Biology 9. 10.20 English 5. 10.45 Science 6. 11.05 Advice & Guidance 7. 11.25 Geometry 6. 12.00 Biology 10. 12.20 Maths. 7. 12.40 Handiwork. 1.05 Science/Physics 7. 1.25 Art. 1.45 Society and Culture. 4.00 Legend. 4.10 "Safety." 4.30 Story. 4.55 "Eretz Yisrael Stories." 5.00 Improve your Hebrew."
Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 "Telepole." 5.50 Puppet Show. 8.00 "George." 8.00 Youth Magazine. 8.30 "Morasha." 9.00 Mabat. 9.30 South American Songs. 10.15 Moked. 11.05 "Cannon." 11.55 News.
Educational: 8.15 Advice and Guidance 7. 8.40 English 5. 9.05 English 8. 9.25 Improve your Hebrew. 10.00 English 10. 10.20 English 6. 10.45 For Kindergarteners. 11.05 English 7. 11.25 Art. 12.00 English 9. 12.20 Maths.7. 12.40 Society and Culture. 1.25 Technology 9. 3.30 "Improve your Hebrew." 4.00 English 9. 4.20 Nature. 4.45 Technology.
Arabic: 6.30 News. 6.32 Innovations and Inventions. 6.45 Songs. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

5.30 Circus. 5.40 "Disneyland." 8.00 "The Pallisers." 9.00 Mabat. 9.30 "All Beginnings." 10.00 "The Name of the Game." 11.10 Entertainment — with Sammy Davis. 11.45 News.
Educational: 8.15 English 6. 8.40 Literature 2-5. 9.05 English 7. 9.25 Improve your Hebrew. 10.00 English 9. 10.20 Science 2-5. 11.05 English 5. 11.25 English 8. 12.00 Biology 9. 12.20 Geometry 12.40 Handiwork. 1.05 Electricity 10. 1.25 Art. 4.00 Story. 4.15 "Safety." 4.45 English 5.00 Sir Francis Drake.
Arabic: 6.30 News. 6.32 For Youth. 7.05 "Know Israel." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 "Telepole." 5.50 Cartoons. 6.10 "Once Upon a Time." 8.00 The Match of the Week. 8.50 Programme Trailer. 9.00 Mabat. 9.30 "Kolbotek." 10.00 "Disappearing World" — documentary. 10.40 "Kojak." 11.30 News.
Educational: 8.15 Maths. 8. 8.40 English 6. 9.05 Geometry 5. 9.25 Science 6. Citizenship 7. 10.20 English 5. 10.45 For Kindergarteners. 11.25 Science/Physics 7. 12.00 Art. 12.30 Science/Physics 8. 12.40 Maths 7. 1.05 "Improve French. 1.25 Technical Drawing 8. 3.30 "Improve your Hebrew." 4.00 Art. 4.25 French 4.40 Electricity. 5.00 Youth Magazine.
Arabic: 6.30 News. 6.32 Quiz. 6.45 "A Day in the Village." 7.30 News.

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News: Today and Tomorrow: 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 9.00, 10.00, 11.00 and midnight.
Newsreels: Today: 7.05 p.m.
2nd Programme: News: Today and Tomorrow: 6.05 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 8.00, 9.00, 10.00, 11.00, midnight and 1.00 a.m.
Newsreels: Today: 7.05 a.m., 1.05 p.m.
Galei Zahal: News: Today and Tomorrow: 6.00 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, midnight and 1.00 a.m., 2.00, 3.00, 4.00, and 5.00 a.m.
Newsreels: Today: 8.05 a.m., 6.05 p.m. Tomorrow: 11.45 p.m.

ENGLISH NEWS AND PROGRAMMES
7.00 a.m. (4th programme and short waves); 2.00-2.30 p.m. (4th programme and short waves); 6.00 p.m. (4th programme); 8.00-8.15 p.m. (4th programme); 10.00-10.55 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES
7.15 a.m. (4th programme and short waves); 2.30-3.00 p.m. (4th programme and short waves); 5.05 p.m. (4th programme); 8.15-8.30 p.m. (4th programme); 12.00-1.00 a.m. (short waves).
3rd Programme (short waves) 16, 19, 25, 31, 35, 41 and 49 M.
4th Programme — 407, 445 and 202 M.

FIRST PROGRAMME
For details of music programmes, please consult the "Radio for Music Lovers" column on page B.

TODAY
7.58 a.m. Opening. 8.10 "Morning Concert." 10.05 Song and Melody. 10.15 Programmes for Elementary Schools. 10.35 "Radiodea." 11.00 News in easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for Elementary Schools. 11.35 "Polyphony in non-European Music." 12.05 (Stereo) Jer. Symph. Orch. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.10 "The Years of Our Life." 5.05 (Stereo) — "Afternoon Music." 6.30 Literary Magazine. 7.05 "The Weekly column." 8.05 "Me and My Prayer." 8.30 "Radio-Story." 9.05 "Classical Request Programme." Stereo. 10.40 "In the Shadow of the Muses." 11.05 Music for day's end. 12.10 A Moment of Poetry. 12.13 Close Down.

TOMORROW
7.58 a.m. Opening. 8.05 "Morning Concert" (Stereo). 9.05 World of Science. 9.30 Musical Quiz. 10.05 "The Weekly Diary." 11.05 "Radio-Drama." 12.05 "Spider in Acapulco." 1.30 News 1.35 Concert. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 "Musical Encounters. 4.10 (Stereo) ("Shabbat Concert." 5.05 Spanish Songs. 5.30 "The Open Microphone." 7.05 The Weekly Diary (repeat) 7.50 Bible Reading, Joshua, chaps 15 and 16. 8.05 "Hamavdil." 9.05 Opera — Monteverdi: "Il coronazione di Poppea." 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME
457, 428, 256, 249, 355 and 340 M.
TODAY: 5.58 a.m. Opening. 6.00 Religious Service. 6.10 Gymnastics. 6.20 Musical Clock. 6.55 Programme Announcements. 6.59 "A Moment of Hebrew." 7.05 "This Morning." 7.35 "Hebrew Songs." 7.55 "Green Light." 8.10 "Good Morning." 8.55 Announcements. 9.05 "Good Morning." (cont.) 10.05 "Here at Home." 11.45 A Few Moments With..." 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. At Midday. 2.10 "Here, There and Everywhere." 4.10 "Weekend" — with Iris Lavie and Amnon Rubinstein. 5.05 "Human Beings — Everywhere." 6.05 "Both Together and Each Separately." 9.05 "Stage and Screen." 10.05 Hebrew Songs. 11.05 Yaakov Agmon Entertains. 1.05 Close Down.

TOMORROW
6.58 a.m. Opening. 7.00 Religious Service. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes. 8.55 A. Allon's Corner. 9.05 Morning Tunes (cont.). 10.05 "The Success of Gilbert & Sullivan." 11.05 "Hassidic Song Festival." 12.05 "It Makes Me Laugh." 1.05 "A Small Hour." 2.10 Songs and Tunes. 3.05 "This is Ehud Manor." 5.05 "Very Good — Programme from Life." 6.05 "The Problem in Question." 6.30 Sports. 6.55 Announcements. 1.05 Close Down.

FIFTH PROGRAMME
445 M.
Today and Tomorrow: 6.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 428, 249, 355 and 345 M.
7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL
234, 230 and 220 M.
Today: 5.58 a.m. Morning Prayer. 6.05 Morning Tunes. 6.55 Gymnastics. 7.05 Programme for Drivers. 7.55 Programme Trailer. 8.05 Zahal's Newsreel. 9.05 Requests. 10.05 "Warm and Tasty." 12.05 "Midday Star." 12.15 "Soldiers Ask, Aga Answers." 12.40 "The Jewish Viewpoint." 12.55 "The Short Hassidic Story." 1.05 "Entertainment 1975." 1.55 Announcements. 2.05 The "Marganit" Hit Parade. 3.05 "Three o'clock on Friday afternoon." 4.50 'Prophetic Portion of the Week. 5.05 "Is the Younger Generation Indifferent?" 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 Didi Manosi's short Friday. 7.53 Saturday's Talk. 8.05 "What's Your Occupation." 8.40 Tunes for everybody." 9.05 Almonds and Nuts." 10.05 "An Hour with... 11.05 "Dancing Party." 2.03 "We Don't Want to sleep." 5.05 "Five-Five." — songs and tunes.
Tomorrow: 6.05 a.m. Saturday Morning. 6.58 Morning Prayer. 7.05 Saturday Morning (cont.). 8.05 "Sandwich." 9.05 "Beautiful Songs." 9.55 Programme Trailer. 10.05 Beautiful Songs. 11.05 With Nahum Nardi. 12.05 "Arrivaderci Roma." 1.05 p.m. "Personal Questions." 3.05 "Songs of the Past." 4.05 "60 Minutes of Minutes." 5.05 "Tmol Shilshom" by Shai Agnon. 5.45 The Heritages of Professor Aharon Katzir. 6.05 "The Multiplication Table." 7.05 "The Profile of Shalom Aleichem." 7.35 "In Any Event." 8.05 "Musical." 9.05 "Tradition, Tradition." 9.30 Beat the Record Library." 11.05 An Hour with Naom Sheriff. 11.45 Zahal's Newsreel. 12.10 "Night Birds." 1.50 Story for Succot. 2.05 "We Don't Want to Sleep." 5.05 "Five-Five" — songs and tunes.

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VALERY MAISKY — Organ
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Mon., Oct. 6	7.00 p.m.	— LONG DAY'S JOURNEY INTO NIGHT — Sidney Lumet
	9.30 p.m.	— THE THREEPENNY OPERA — G.W. Pabst
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Mats. at 3.30: —
THE BATTLE OF MONSTERS



...s of American, German and French workers have been laid off. "We once experienced a 10 per cent unemployment rate and I cannot forget that."



...e Minister's advisers: Ephraim ...rat and Professor Michael Bruno.



Belgium, by 21; Britain, by 10... Naturally, this affects our exports, though relatively mildly, thanks to our export incentive scheme.

"On the other hand, time is on our side *vis-a-vis* new foreign investment. In my recent talks with U.S. Secretary of the Treasury Simon, I was assured that a 'new climate' would be created here for American investment now that the interim agreement with Egypt had been reached. Furthermore, our recently concluded arrangement with the Common Market will also attract more American investors to Israel."

RETURNING to everyday matters, the Minister touched on the sensitive subject of Government subsidization of basic food commodities and public transport.

"There were some people who urged a complete cancellation of subsidies, since they too constitute a direct pouring of buying power into the hands of the public. But in the end we decided against this — not because maintaining them is an altogether good thing. We had already made an agreement with the Histadrut not to disturb the subsidy programme until January 1, 1976.

"Yet I have no doubt that we are approaching the zero hour at which we shall have to face up — together with the Histadrut — to the gruelling problem of just how much of a subsidy burden the Government can continue to bear. This is certainly going to be one of the toughest nuts to crack when we sit down with the Histadrut to negotiate the new work agreements next January."

THE ECONOMIC adviser to the Treasury, Ephraim Dovrat, who had been sitting quietly listening to his boss, interjected with a few observations.

"Our national budget does not have to be balanced; it can go into the red as long as other elements in the economy draw off buying power from the public. At the beginning of the current financial year, we accepted the fact that the Government could allow itself deficit borrowing from the Bank of Israel to the tune of IL1,500m. That line of credit has now doubled.

"The economics behind this are quite simple. Take the fuel price increase, for example. To buy their petrol, kerosene and solar, Israelis will now have to shell out more pounds. These pounds will head straight for the Bank of Israel and — as you can see — this means more pounds for the Government to borrow. The extra IL400m. income generated in this manner — and then borrowed by the Government — will not add to the inflationary pressures."

As for the future, Dovrat foresaw a trifling growth of one to two per cent in the gross national product next year; the balance-of-payments deficit "may be slightly bigger" than this year's mainly due to increased defence procurement abroad. Finally, "Next year's budget will be a restrained budget, though we will probably have to do more deficit borrowing from the Bank of Israel."

THE NEW ADVISER on economic policy adviser to Minister Rabinowitz — Professor Michael Bruno — had this to say:

"Though there are pros and cons to the entire question of subsidies, I think changes in the programme — if and when they are made — should come gradually rather than in one fell swoop. There is a certain relevance in comparing subsidy slashes to devaluation, with a series of small creeping devaluatons instead of big ones, like last November's 43 per cent change in the exchange rate.

"Personally, there is one subsidy I would like to see maintained fully, and that's the one for public transport. With world oil prices rising, the ideal way to encourage people to drive less and switch to public transport would be by keeping charges for the latter unchanged.

"As for efforts to get more workers out of the services and into production for export, I think Government incentives for export industries are not the whole solution. We need even more flexibility. Perhaps the answer is a variable pay structure, to encourage workers to seek jobs more vital to the economy... Here the cooperation of the Histadrut could make things work, and I believe they would cooperate."

As a member of the Ben-Shahar tax reform commission, Professor Bruno was asked about two issues that have hit the headlines recently: the preferential treatment of income from linked securities and the not-so-preferential treatment now accorded to a popular wage item commonly known as "employer's participation in workers' automobile expenses."

On the former, the young economics professor pointed to the fact that any incursion into linked-bond holders' rights would boomerang — for two reasons. First, this type of personal savings has become a powerful anti-spending instrument and thus parallels the Government's attempts at drawing disposable income from the public's pocket. Secondly, substantial amounts of these securities have been — and still are being — accumulated by the pension funds. Hence, any lowering of the benefits would harm working people.

As for the car allowance, it is true that certain people, such as journalists and others, have a good case for demanding tax relief. However, experience has shown that opening the door to one sector's demands inevitably results in a global outcry for similar treatment. Hence, said Professor Bruno, it is up to the employers to compensate workers for their special requirements. It is not a job for the tax collector.

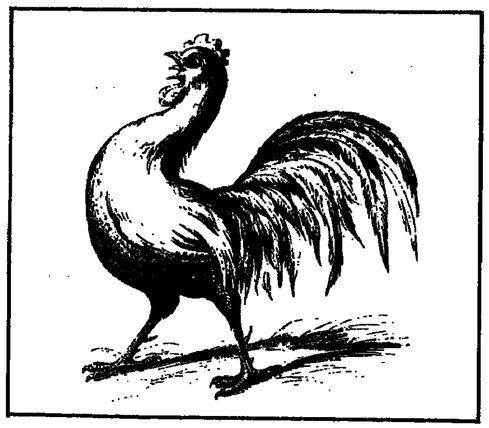
SUMMING UP, Finance Minister Yehoshua Rabinowitz said:

"Make no mistake about it — we are conducting economic brinkmanship. We have no choice, because the Yom Kippur War pushed us to the edge of the cliff. With our massive trade deficit and overwhelming security burden, we must do things we would not do under normal circumstances.

"Much wealthier countries have solved their economic problems by braking their economies to the point where millions of workers have been laid off and thrown into the streets: America, Germany, France. But we dare not do that. God forbid that that should occur here, in a country isolated and surrounded by enemies, a country committed to encouraging immigration... We once experienced a 10 per cent unemployment rate and I cannot forget that. So, when people tell me I am not acting boldly enough, I pray that even as we take these necessary but moderate steps to slow down our economy, we will not be trapping ourselves in a tragic situation."

MARKETING WITH MARTHA

Chicken shmaltz



WE HAD TO HAVE goose for dinner recently — *had* to because our supply of goose fat for cooking had run out. And in a good Hungarian-style kitchen, how do you make chopped liver or cholent or even schnitzel without home-rendered fat?

Actually, it was not my Hungarian mother-in-law, but my American mother who noticed with surprise on a visit here that the poultry counters do not sell old-fashioned Jewish *schmaltz* (chicken fat). And our chickens looked too lean to yield any home-made *schmaltz*.

Schmaltz-lovers can take heart from the fact that the large frozen chickens, being marketed as Size 3, contain enough fat to render at home. You may not get large quantities, but if you follow the instructions I got from the nutritionist and cookbook author Lilian Cornfeld, you should get some cooking fat, and some fried skin *(griebenes)* in the bargain.

From a large chicken, cut off the yellow fat from under the wings and around the tail, along with some skin. Cut it up in pieces. Put these in a pan with just enough cold water to cover, and a little sliced onion for flavour. Let it boil. The water will evaporate, and the skin get crisp. Pour the liquid fat, when somewhat cooled, into a glass jar with cover and store in 'fridge to use as needed. It will keep for weeks.

You can do the same thing with goose skin, and get even larger quantities of fat. (My mother-in-law skips the onion, and she covers the pan first, until it starts to sizzle.) Most of our homemade goose fat, however, is simply the drippings from the roasting pan in which we cook the goose in the oven.

IF YOU CAN FIND an old laying hen to buy, you will get even more fat than from the large frozen chickens. When I asked the Director General of the Egg and Poultry Board Marketing Board why you can't buy *schmaltz* easily, he replied that dietary habits have changed, and most people are wary of using cholesterol-rich animal fats for cooking. Vegetable oil and margarine are in vogue — but the taste just isn't the same. Goose fat, by the way, has a slight smoky flavour (similar to, pardon the expression, bacon). In fact, smoked goose breast when fried makes a good kosher "bacon."

The Egg and Poultry Board recently increased the variety of frozen chickens to three grades, "in order to give the public more choice." Contrary to popular opinion, the larger Size 2 and 3 chickens are no tougher and not very much older than the most popular, and most expensive, Size 1. The Board's Director, Mr. Ya'akov Doron, says that: Size 1 frozen chickens must be under 1.400 kilo in weight, cleaned for packaging, and they are seven to nine weeks old. Size 2 weighs 1.400 to 1.650 kilo and are nine to eleven weeks old. Size 3 run 1.650 kilo and up (to slightly over two kilo), and are eleven to thirteen weeks at the time of slaughter.

At supermarkets and other retail shops, the Size 1 currently sell for IL11, Size 2 for IL10, and Size 3 for IL9. You can get them even cheaper if you are willing to go to a wholesale outlet of Tnuva or Tenne-Of in the major cities and buy frozen chickens by the carton. One of the pleasantest shops to buy wholesale is the Tenne Of outlet at 123 Rehov HaHasmona'im in Tel Aviv. Current prices by the carton are IL7.90, IL8.90 and IL9.80 a kilo for the respective three sizes. Just before Yom Kippur, I bought a carton of the largest size, and got six hefty chickens, weighing a total of 12.5 kilos.

MR. DORON tells me that the Marketing Board is moving towards even greater variety in frozen chicken for the public's convenience. Frozen chicken in parts (drumsticks alone, white meat only, etc.) is already available at some shops. For those who like small birds, the Board is coming out with a "mini-chicken," which will weigh between 900 grams and 1.100 kilo. Limited quantities have already gone out to grilled-chicken restaurants, and the supermarkets should get them in the coming weeks.

The quantities of chicken sold frozen rather than fresh has skyrocketed in the past year, Mr. Doron commented. Last November, only 500 tons of frozen chickens were marketed, while the figure for this August was 2,750 tons. Frozen chickens today account for nearly 40 per cent of the market. The Board would like to encourage the sale of chickens slaughtered and frozen at commercial slaughter houses — both for reasons of hygiene and, though it isn't often stated publicly, for the producer's own convenience. It is much easier to balance seasonal surpluses and shortages if the chickens go through the commercial slaughter-houses, where they can be stored in deep-freeze until the market demands them.

For the past half year or so, government subsidies on chickens have been given not directly to the farmers, but to the commercial slaughter and packing houses, for the frozen birds only. The wholesale price of live chicken has remained a steady IL7.10 a kilo over the past half year, Mr. Doron told me. Any fluctuations in the price of fresh chicken, in the open markets and butcher shops, reflect the difference in profits which the middlemen are getting, not the farmer, Mr. Doron said. The frozen chicken, he explained, is being subsidized to the tune of about IL2 per kilo. Eventually, the Government hopes to phase out all subsidies on chickens and market them at "realistic" prices, but this will not occur for another two years or more, it is felt.

Anyone who wants a free booklet in Hebrew on how to use frozen chickens can get it by writing the Egg and Poultry Marketing Board, P.O.B. 7133, Tel Aviv.

TURNING FROM CHICKENS to eggs, Mr. Doron made some comments on the public's complaints about the cold storage eggs, especially what he considers the "unfair" criticisms made recently over Israel Television. The only alternative to having cold storage eggs in the slack laying season (July to January) would be to have egg shortages at that time.

There is no law, Mr. Doron says, requiring either that cold storage eggs be marked as such, or that they be sold at lower prices. If cold storage and fresh eggs were sold side-by-side, marked separately but at the same price, everyone would grab up the fresh eggs, he rightly noted.

If cold storage eggs are properly handled all along the distribution line, there is no reason why their quality should be inferior to fresh eggs, Mr. Doron argues. The problem is, he admits, that most grocery stores, including supermarkets, do not store eggs under optimal conditions — which would be in air-conditioned rooms, or refrigerated. Even fresh eggs, he notes, are often not-too-fresh by the time they find their way to the consumer — particularly during the holiday season when many work days are lost along the distribution route.

Whether an egg comes fresh or from cold storage, the housewife should refrigerate it immediately upon getting home from the grocery.

Martha Meisels

CULINARY NOTES

Haim Shapiro

Introducing tabouli

A REFRESHING change has swept through the study of history recently. Instead of worrying about kings, princes and viziers, scholars today are concerned with ordinary people — what work they did, how they dressed and what they ate.

One noted scientist, who bases his findings on such sources as mediaeval travel journals and even paintings, reports that consumption of meat, vegetables and bread was far lower during that period. Instead, the common people, at least, subsisted largely on semi-liquid gruel made from various grains and cereals.

The scholar pointed out that the porridge of the Scots is a direct carryover from that period. What he might have mentioned, had it been of interest to his western readers, was that many of our Middle Eastern "salads," such as *hummus*, have a similar background. Now elegant *hors d'oeuvres*, they once formed the basic diet in our region.

One such dish, *tabouli*, a chewy burghul salad, delicately flavoured with mint, has too often been neglected. Since it involves no cooking, it might well have been the mainstay of those too poor to even own cooking stoves.

TO PREPARE *tabouli* simply take a few cups of burghul, the finer the better and soak it in a large bowl of water for about an hour. Those with dentures may have to soak the burghul for up to two hours.

After testing a few bits, drain off the excess water and squeeze the burghul in either your hands, or, if you're fussy, in a clean dish towel.

To the burghul add a generous handful of chopped parsley, an equal amount of chopped mint and a bunch of chopped green onion (or a large very finely chopped ordinary onion). Season with salt and pepper. Give the salad a lemony hue with the juice of a few lemons and lubricate well with olive oil (in this case ordinary oil



just won't do). *Tabouli* is traditionally served on the long fanshaped leaves of local lettuce. The diner scoops lettuce and *tabouli* in his fingers in much the same way one eats *hummus* with *pita*.

IT OCCURS TO ME

Hadassah Bat Haim

Learning by sea

THERE IS something immensely soothing about going away by sea compared with the traumatic battle at the airport. Just avoiding the endurance test that makes the boarding of the aircraft a triumph over hostile forces is the first benefit, and avoiding the equally harrowing experience of getting off it is another. Then there is the time-honoured occupation of sitting on the deck and watching the waves go by. They rush up and pass so busily, curling and foaming, that observing them closely cannot really be counted as idleness. More energetic travellers gather at the rails to supervise the loading of stores, the casting off of ropes and the skilful nosing into ports.

While not directly concerned in these activities a person has a feeling of involvement. Staring out of a plane window at woolly white clouds or endless blue space is very impersonal. Even looking down at what the pilot says is Rome and the Tiber is rather unsatisfactory. No doubt the location is correct, but from 10,000 metres up it could just as well be Tel Aviv and the Yarkon.

There is more opportunity to learn things on a ship. People have the chance to tell other people things at length -- like the full story of the treatment they took for their backache and the details of their children's wonderful school reports. In return, they have time to listen to other people's problems of indigestion and can make polite comments on other children's domestic abilities. This is much more relaxing than asking your immovable neighbour if you can borrow his paper, then hiding behind it till the bonds are untied and the stewardesses release the prisoners from their cramped confinement.

SAILING over the Aegean Sea, our lunch table is flooded with information on an astonishing number of subjects by a man who knows everything about everything. Listening to him — and it is impossible not to — is an education in itself, and he has us all guessing about his job. He is an expert on church history, gardening, the restoration of old pictures, French cooking, and camping, and he tells us about them all in great detail.

He also has a large stock of funny stories suitable for mixed, unmixed, juvenile, adult, professional and lay company. We speculate wildly about his background and don't come up with a convincing answer. But before the dessert, he announces that he is an undertaker, and presses his business cards on us for future use.

Up in the air this would appear to me as a very sinister approach, but floating gently on the placid water, we just thank him for his thoughtfulness and sit at another table for dinner.

THE MARK OF CAIN

Ephraim Kishon

AT THE TIME when international bodies were reopening the investigation into Abel's unnatural death, the deceased's brother Cain dwelt in the land of Nod and tilled the ground, though she did not yield him her strength except now and then. Cain had been rather a vagabond before he settled down, and he'd suffered a lot from being ostracized by the entire world population of four, on account of the persistent rumours concerning his part in the affair.

These circles took it as read that Cain was cursed from the earth, though it's true he'd been condemned purely on the strength of circumstantial evidence. This legal point had been recognized on high, too, hence the bit about the not killing him and the sevenfold.

That's where matters stood when from one of Cain's fields east of Eden there squirted up a certain smelly yellow liquid, which turned out to be extremely useful for lighting fires and heating caves in winter.

THE INVESTIGATION, set on foot by a number of non-aligned nations, pointed at the obvious cracks in the D.A.'s case. Suspicion had fallen on Cain, they reminded everybody, not because he'd been caught in the act, but because there just wasn't anyone else around in the world at the time. Cain himself had argued at first that the prosecution hadn't a leg to stand on, and had even put in some terse remarks about poor security arrangements in the field.

The question of motive was never cleared up satisfactorily either. The suspect had grown up in a happy home, as even the police were forced to admit, and his parents' marriage had been harmonious from the rib. The prosecution was further hampered by the fact that its prime witness, Adam, had reached the advanced age of 782 years and knew nothing any more except Eve his wife.

It was at this point in the proceedings that Cain had suddenly cracked and confessed. According to his version now, the Lord had respected Abel's offering and not his'n, a piece of flagrant discrimination which had provoked the said incident and resulted in the annihilation of a quarter of mankind.

A majority of the absolutely-aligned nations, getting pretty thirsty for the yellow liquid, began to wonder aloud whether Cain's confession hadn't been got out of him under undue pressure. According to them one had to consider the so-called "slaying" in view of the brazen provocation that had gone before, like that the soil on which Abel had been standing at the time had been Cain's. The chief Pakistani delegate spoke for many when he summed up the event as follows:

"We suggest that this incident would never have occurred if Abel's sheep hadn't trespassed on Cain's fields to start with. When Cain saw himself virtually dispossessed of his own land his countenance fell and he bent to pick it up. Abel, quick as a devil to exploit his brother's lowly position, made to rise up against him, whereon Cain did what he did out of sheer self-defence..."

A PETITION in this vein was submitted to UN Secretary-General Waldheim, and 29 non-aligned nations asked for a new debate on the subject. Their demand was supported by the EEC foreign ministers in view of the fact that winter was "acumen in," though the wording of *their* proposal was somewhat more evenly balanced, blaming the regrettable incident equally on both brothers. The USSR delegate put his own interpretation on the affair when he announced:

"None of this would have happened if the deceased hadn't wilfully insisted on superior territorial rights in the disputed region!"

These ideas soon caught on. Liberal and intellectual circles who had initially felt a lot of sympathy with the late Abel began to show more and more understanding for his bereaved brother. Under the headline "Raise Cain!" the German "Spiegel" wondered editorially whether Abel hadn't revealed signs of aggressive intent against his brother before being disabled in historic strife. "Isn't it time," asked this prominent magazine, "to re-examine the facts in a more sober light, uninfluenced by obsolete texts?"

Scandinavian students demonstrated for Cain's rehabilitation, their banners quoting the official Soviet endorsement of "Cain's legitimate right to respectable offerings." One "Pravda" editorial went so far as to call the ban on Cain a "ridiculous exhibition," and implicity accused the good Lord of fishing in troubled waters. The Chinese delegate then accused the Soviets in turn of "equivocation," and for the first time put the blame squarely on Abel. Colonel Gaddafi went one better on that when he got up at the General Assembly and screamed that the world had treated Cain lousily and that Abel was a "dirty killer."

Next Dada Idi fired off a 6,800-word cable, demanding in the name of all African nations liberating themselves from the yoke of colonialism to impose heavy sanctions on Abel's body, "like digging it out of its grave and throwing it into a hole in the ground."

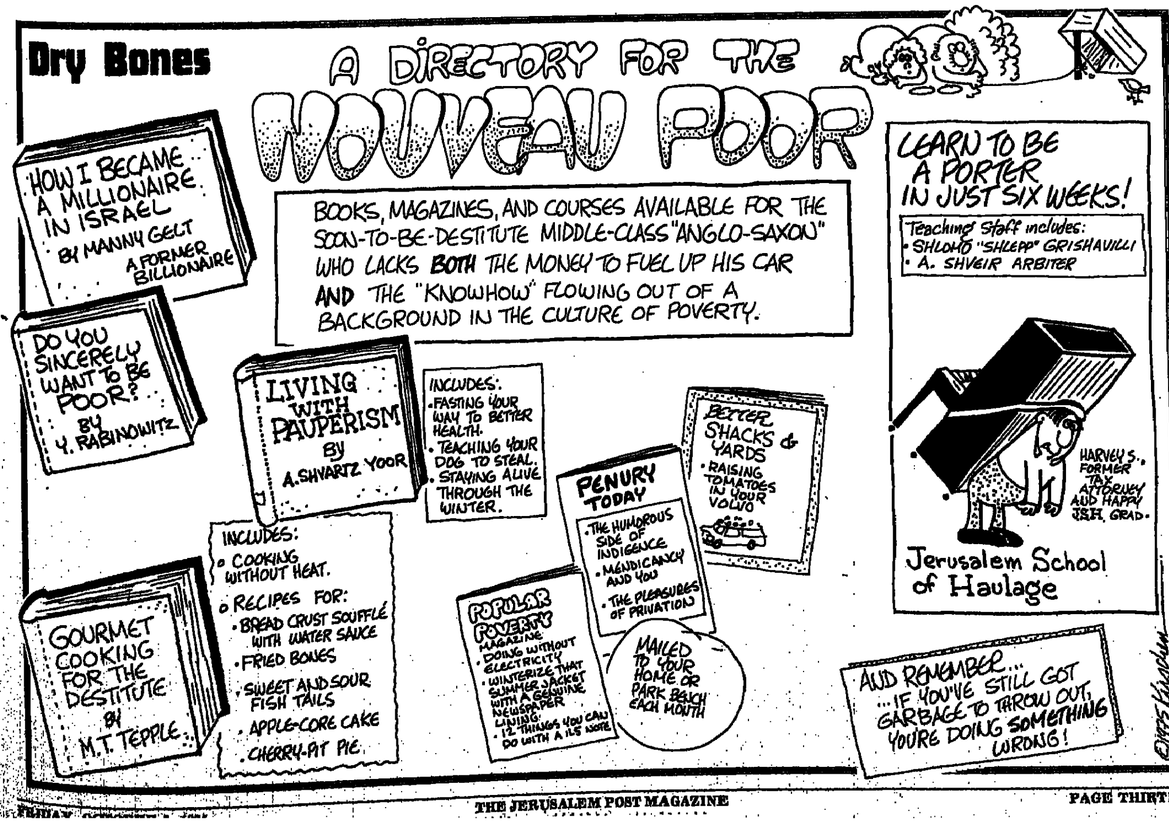
IN THE END the Assembly voted by a majority of 29 with 132 abstentions to send a respectful message to Cain in the land of Nod conveying the international community's identification with his just struggle.

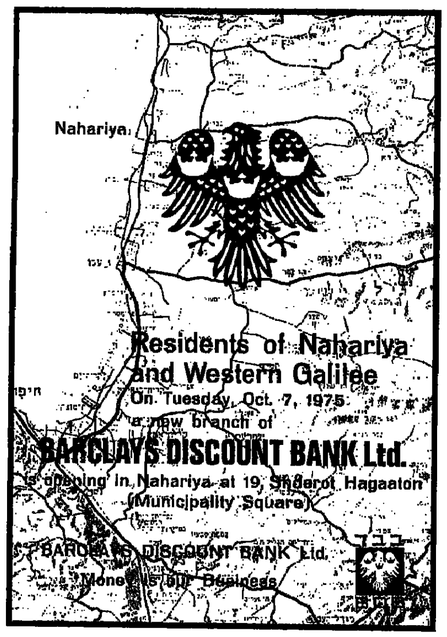
From here on things took their natural course. A mere six weeks after the Nodian liquid was found useful for cheap illumination in earthenware lamps too, the Assembly, under its Algerian president, resolved to revise the ancient protocol (Amendment No. 369), as follows: "And Abel rose up against Cain his brother and was slain." The votes against: Israel — through adherence to the original; Ecuador — by mistake. As for the U.S., they wielded their considerable behind-the-scenes influence to moderate the Proposal into one "recognizing Abel's active and culpable involvement in his own murder," yet alluding to Cain's part in the affair by way of a note denouncing "all sorts of undesirable things regardless." In the end this happy compromise was accepted unanimously, thus becoming the world community's official judgement of the case.

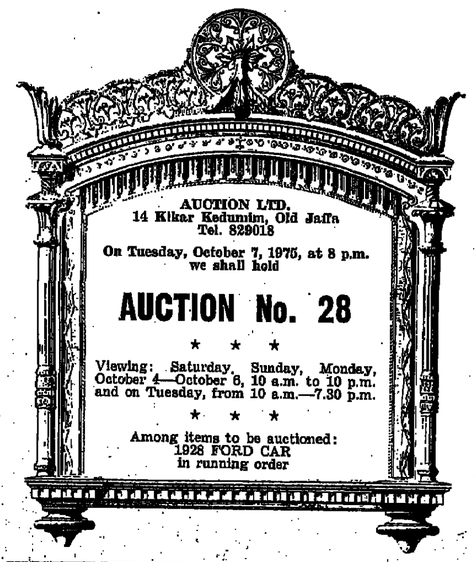
Cain's personal appearance at the Assembly turned into a grand occasion. He stepped onto the dais carrying in one hand the club with which he'd purged his brother, and in the other a large earthenware lamp with the yellow stuff inside. The famed fighter called upon all nations of the world to unite in a spirit of brotherly love and erase the word violence from their dictionaries for ever.

After the applause died down, Cain was elected chairman of the "UN Subcommittee for U-Man Rights" with only one abstention — Paraguay. In a burst of enthusiasm Unesco created a new annual award, to be presented as a mark of world recognition for contributions toward the advancement of peace on earth, and appropriately called it: the Mark of Cain.

Translated by Miriam Arad
By arrangement with "Ma'ariv."

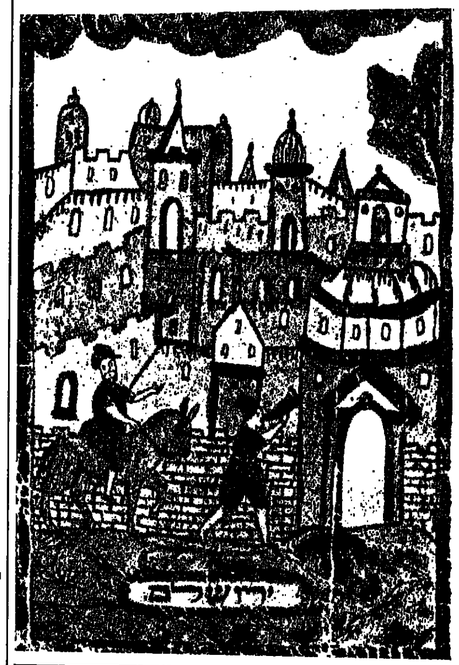








A normal capital



JERUSALEM. Edited by John M. Oesterreicher and Anne Sinai. N.Y., John Day. 302 pp. $4.95.

Edward Alexander

THE CAPACITY of Jerusalem to arouse strong feelings in those who have no actual experience of it as a living reality is well known. Cardinal Newman wrote that the proposal of the Church of England to consecrate jointly with the Lutheran communion a Bishop of Jerusalem had brought him to his "death-bed" in the Anglican Church; after he became a Roman Catholic he wrote a novel depicting Jews as monsters of greed gathering funds to rebuild the Temple. Newman's contemporary, John Ruskin, who taught generations of Englishmen to see the natural world with their own eyes, remarked in the final chapter of his autobiography that the landscape of Scotland has been of more import in world history "than all the lovely countries of the South, except only Palestine." Neither Newman nor Ruskin had ever seen Jerusalem or any other part of Palestine — Eretz Yisrael.

The present volume has been produced with the intention of injecting into today's passionate international discussions of the status of Jerusalem some factual information about the city's past and present, and about its place in the imagination of the three religions which consider it holy. The book correctly assumes that the reality which we call Jerusalem can be grasped only if we respect both the objective and the subjective truth about it; the place which it occupies in history and in men's hearts.

TO PRESENT Jerusalem "from as many angles as possible," the editors have assembled 20 essays from different contributors. The first of the book's four sections is called "The Documented Past." It proceeds chronologically, from Professor Michael Avi-Yonah's excellent essay on "Jerusalem in Archaeology and History," which stresses how the city flourished when it was a place of human habitation and declined when it was a sacred museum, to essays on the status of Jerusalem as the Capital of modern Israel. Part II, entitled "Communities" includes short histories of the Jews, Arabs, and Christians in Jerusalem, and analyses of its current social problems. Part III, "The Holy City," a pendent to Part I, completes history with imagination by evaluating the place of Jerusalem, in Jewish, Christian, and Moslem consciousness. An appendix provides important and interesting documents, among them UN resolutions on Jerusalem and official letters from Israel and Jordan to the UN.

The book was prepared under the auspices of the American Academic Association for Peace in the Middle East, a beleaguered minority on American campuses who speak out for Israel. It is therefore hardly surprising that the book has been determined and unified by the desire to validate Israel's claim to Jerusalem as Capital of the Jewish State. Msgr. Oesterreicher goes farther than any of his contributors when, in his introduction, he sets himself against those who would "divorce the City from the people to which it belongs by divine grace and human right, by origin and destiny, tradition and significance."

Yet the claims of the Jewish people to Jerusalem are supported in a variety of ways by contributors. Prof. Shmaryahu Talmon argues that, because normative Judaism never separated (as Christian mysticism would) celestial from earthly Jerusalem, it made of Jerusalem a unique symbol of orderly civilized life, and this not only for Jews: "For thus says the Lord: ... My House shall be called an House of prayer for all peoples" (Isaiah 56:7). Also, asserts Talmon, Judaism alone attached sanctity to the whole of Jerusalem rather than to select localities linked with particular events in a sacred history.

Many essays reiterate the fact, unmentioned and unmentionable in Leftist propaganda, that in modern times Jews have been a majority of Jerusalem's population since the mid-nineteenth century.

THREE OF THE book's best essays concentrate on the status of Jerusalem during 1948-67. Prof. Marie Syrkin offers a detailed and vivid narrative of the 1948 siege of Jerusalem. Gavriel Padon traces the post-1948 opposition of both Israel and Jordan to the UN demand for internationalization. Finally, Prof. Yehuda Blum, in a shrewd analysis of "The Juridical Status of Jerusalem," points to the irony whereby the UN, which for 19 years had denied Jordanian rights of sovereignty in Jerusalem (recognized only by Pakistan), hastened to affirm them the moment (June, 1967) the Jordanians had been ousted from control over Judea and Samaria.

To the argument that Jerusalem, as a holy city, can never be a "normal" capital, the book offers many persuasive replies. Terence Prittie writes that Jerusalem had been exclusively the capital of a Jewish State in its early history and that no Arab or Moslem state had ever viewed it as capital of anything but a small province. Joseph Brennan and other Christian contributors state explicitly that never before Israel's rule in Jerusalem has access to the holy places been so easy and safe as it is today for members of the three religions concerned; and implicitly, by their very presence in such a volume, that the priestly vocation does not require fulfillment of Jesus' prophecy that Jewish exile will be eternal.

But what no contributor seems ready to say is that the ultimate reason why Jerusalem is not accepted as a "normal" capital is precisely that it *is* the proper capital of the Jews, who are not a "normal" people. It is a serious omission in the book, as in many discussions of Israel's current plight, to ignore the unparalleled calamity which the world inflicted on the Jewish people in the Holocaust. The way in which the Holocaust uniquely interprets the Jewish identity of Jerusalem may be suggested by quoting from one Yad Vashem publication, the diary of young Moshe Flinker, an Orthodox Jewish boy who, hiding in Brussels in 1943, found consolation for his loneliness and suffering in, of all things, a school almanac from Eretz Yisrael. Moshe wrote:

"It... seemed like a letter to me, as a sign of life of the rest of my people. I love it so much that I can hardly bring myself to return it to the library. The name of the almanac is 'Moladeti' — 'My Homeland.' How many times have I not said this word to myself in the last week...Each time I stand to say the Eighteen Benedictions I direct my whole soul to my lovely land, and I see it before my eyes; I see the coast, I see Tel Aviv, Jaffa, and Haifa. Then I see Jerusalem..."

Moshe, too, died without seeing Jerusalem, but the badge of shame affixed to him by his murderers is now the flag which flies over the Knesset.

Communist saint

LETTERS FROM PRISON by Antonio Gramsci. Selected, translated from Italian into English and introduced by Lynne Lawner. Jonathan Cape, London, 1975, 292 pp. Illustrated, £4.50.

Alexander Zvielli



Antonio Gramsci as a young man.

THE LATEST political developments in Western Europe and the growing influence of Communist parties in Italy and Portugal give added point to the letters of Antonio Gramsci, the "saint" of Italian Communism. But the letters are of interest to everyone concerned with what happens to a man under the abnormal stresses of imprisonment.

Antonio Gramsci, a Sardinian by birth, but of mixed Spanish and Albanian ancestry, was the son of a municipal official who was alleged to have cheated in a mayoralty race, and was sent by his successful adversary to prison for several years. Antonio had a most difficult youth, until, supported by his good friend, Lenin, he became the Italian delegate to the Comintern, a Member of the Italian Parliament, and the head of the Italian Communist Party in the early 'twenties.

Born in Ales, a small town in Sardinia, on January 22, 1801, the fourth of seven children, he was brought up in dire poverty and suffered from the lack of all those essentials a growing child needs for his development. Working from the age of eleven, moving huge files in the local Land Registry, files which weighed more than he did, earning nine lire a month, enough to buy only two pounds of bread, weak and sickly from birth, he wept secretly at night from the acute pains wracking his whole body.

His neighbours, simple Sardinian miners, toiled 14 to 16 hours a day, without insurance or pension. They lived in rented shacks, constantly threatened with eviction or unemployment, were paid bare starvation wages from which they were forced to buy expensive State monopolies' commodities like salt, tobacco and stamps. No wonder that Gramsci, a brilliant pupil and later a talented writer, devoted his life to fight for the cause which he considered would put an end to poverty and exploitation.

Lenin recognized Gramsci's talents and made him visit Moscow frequently, both to help him to recover his failing health and to receive the Comintern's assistance and guidance.

Gramsci was married in Moscow and had two sons by his Russian wife, but he had little time and opportunity to live an orderly family life. Moscow saw in him the man to help them create a united anti-fascist front, and helped him to found and edit the "L'Unita" daily. Antonio led a busy and dangerous life, the climax of which followed the death of Lenin. The desperate struggles within the Italian and Russian Communist parties culminated in the successful fascist repression in Italy. Arrested by Mussolini in November, 1926 Gramsci spent ten years in various prisons, dying in a Roman gaol in 1937. Romain Rolland and others tried to rouse world opinion on his behalf.

This book contains a selection of 93 letters written by Gramsci from all these prisons, addressed to his wife, children, sister-in-law and friends. Many Italians believe them to be the most fascinating gems of Italian literature in the twentieth century. First published in 1946, they won the prestigious Varregio Prize in 1947. While Gramsci was regarded at the peak of his career as one of the most profound Marxist thinkers since Lenin, the letters, for obvious reasons, hardly touch on contemporary political matters, and are mainly concerned with the thoughts and feelings of a brilliant man locked behind iron bars, who wishes to share the joys and burdens of this world.

IT IS certainly surprising that, in spite of all his difficulties, Gramsci was able to write at all. He suffered from vomiting, insomnia, arteriosclerosis, tuberculosis, Pott's disease, and numerous other illnesses. It must be admitted that his Italian prison, even under Mussolini's iron fist, could make other political prisoners—and, in particular, those behind the Iron Curtain — green with envy. Gramsci made himself early morning coffee, and received half a litre of warm milk for breakfast. At 8.00 he went for a two-hour walk in the prison yard and at noon a lunch was delivered to him from a restaurant outside, together with five daily newspapers and a large number of books and magazines.

But prison remains prison, whatever the comforts within its unnatural walls. Gramsci's letters, his style and his mood remind us of the gems of Holocaust literature. They are characterised by the same deep interest in the joys of freedom, a warm interest in the frailties of human nature, the enjoyment of small things. He also engages in critical studies of literature, and expresses grave forebodings about the immediate future of mankind. In subtle, simple sentences, Gramsci expresses his thoughts about history, psychoanalysis, art, social upheavals, and Jews. He studies languages so as to do away with the need for translations. In spite of all these occupations; time hangs heavily on his hands.

The Gramsci Institute in Rome should certainly be congratulated for their patient work in collecting all these letters. They carry a most important message, an urgent appeal for men to have a more humane approach to each other. Human suffering is indivisible.

Y'all's a lady

SOUTHERN LADIES AND GENTLEMEN by Florence King. Stein and Day. New York. 216 pp. $8.95.

Helga Dudman

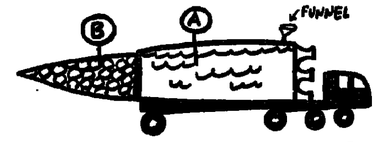
TO THE EXTENT that it exists for them at all, for most Israelis, the American South is totally unexplored territory. This lighthearted, brightly written description of how Southerners behave, and why, fills a gap in this country's knowledge — though, as the author admits, the only way to understand Southerners is to be one. (Sounds familiar?)

Miss King gives us categories and fleshes them out — "The Southern Father, the Dowager, Old Maids and young ones, the "Good Ole Boy," even the Southern Homosexual, and her chapter headings are instructive: "You can tell she's got good blood. She's Delicate," or "Pelvic Politics and Bad Nerves." Many of her parables and vignettes centre on sex; this seems not to be a concession to current requirements but rather based on the author's belief that sex gives the clearest, quickest, and certainly most picturesque key to human behaviour — especially in the case of the split-personality South.

The author is a newspaperwoman who has left the Southern Wasp heartland and now lives in the Far West, where things are very different. "After the Southern man's machismo," she writes, "I found Jewish men a relief and delight. They are definitely the indoor type and would never take a girl down to the town dump to shoot at rats. This is not the Jewish man's idea of a date; he prefers concerts, plays, or dinner in a place that will not erupt into a free-for-all... Being comfortable with his urbanity, he does not get sudden urges to take to the woods or get back to the soil... The only time I had any difficulty with Jewish men was when I cooked for them. No matter how 'nonreligious' they think they are, they get an odd look on their faces when Shiksabelle makes gravy with pan drippings and milk."

Well — yes and no. But the idea is not to learn about ourselves, but rather about the mysterious South, where "Gone with the Wind" still plays its role and where, as the author points out, the Confederate defeat in the Civil War still determines attitudes.

Recommended, although I found the author's introduction unnecessarily coy, and the closing chapters somewhat repetitive and confused. It is certainly more readable than the output of "Yankee sociologists" whose faith in "frequency charts and cluster-grouping graphs" is quickly dispensed with.



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announces that

Hebrew Proficiency and Exemption Examinations

for overseas students who have been accepted as regular students for the Academic year 1975-76 will take place on Friday, October 10, 1975, at 9.00 a.m. in Auditoriums A & B, Kaplan Building, Givat Ram Campus.

Candidates should bring their identity card or passport.
Summer Ulpan students will take the examination in their classes.





Poor man's America

Gil Goldfine

IF "WASHINGTON AREA ART" (United States Cultural Center, Tel Aviv), a representative group of 30 watercolours, drawings and prints — culled for travelling purposes, from a more comprehensive exhibit — is indicative of the prevailing aptitudes and achievements of the current generation of artists in Washington D.C. and its environs, one can securely assume that their collective effort is of minimal standard and contains only limited signs of approaching some maturity.

Sponsored by the Corcoran Gallery of Art, the exhibit's purpose was to provide exposure and recognition to local artists who had not previously displayed their work in a gallery or museum. Having met this goal, the logical question arises, rhetorical as it may be, — why does the United States Information Agency bother to offer and send abroad (at great cost) such regional, provincial works which could so easily be accepted by the public here and elsewhere as representative of American art?



Sandra Walker: "Maratta's Laundromat", watercolour, 1974

Most of the artists are in their thirties. Few show real inventiveness, felicity or individuality. As a group, they seem to be satellites revolving around the conventions of influential teachers, mentors or artist "heroes." But within the scope of overall amateurishness a few pictures of merit do surface.

"The Priest," an etching by EUGENE FREDERICK stands out for its pronounced frontal image skilfully rendered in small distinctive ranges of cool black and grey tones. Apart from his technical achievements, Frederick has presented a piercing portrait, in Manet-Goya fashion, that reflects psychological attitudes through gesture and formal compositional contrasts. SANDRA WALKER's "Maratta's Laundromat" is a sensitive monochromatic watercolour depicting unattended stove pipes, with a controlled humanization akin to Edward Hopper.

By changing the ocular vantage point to an obtuse position, JOHN GRAZIER creates abstract patterns from constructed reality. His finely stroked pencil drawing, "The Upstairs Porch," becomes a sweeping series of angular barbs, geometric counterpoints and curvilinear embellishments tied and bound together by daring light sources and shadowed rhythms rather than by their real architectural relationships.

"Horological Fascination," a carefully detailed illustrative etching by MARK LEITHAUSER contains Germanic overtones and is both diabolical and mythological in its configuration of gargoyles, trolls and imaginative machinations. In the realm of pop art, ALVIN ROSENBAUM has produced a silk screen print glorifying, in poster style, the sunny American vacation replete with magical "dames," billowing clouds and swaying palms.

JAMES DEAN admires Andrew Wyeth's naturalism but falls short of meeting the master because of unclear narrative. His images scarcely compliment what appears to be a developed technique. Also represented are works that are associated with hyper-realism, abstract expressionism, surrealism and those that remain in the realm of pure decoration like SAMI LAIS' colourful development of a watermelon being devoured by unseen persons. Each frame reduces the fruit, in "tasteful" combinations of designer colours.

If this is Washington Area art, where are all the students of Morris Louis? (Till Oct. 9).

"Colour It Dots"

LIKE DRESSING a doll or trimming a Christmas tree, ALKARA, the Israeli Druse artist, has created a series of coloured abstract drawings using as his background paper construction diagrams and floor plans of New York's World Trade Center.

The Trade Center, known colloquially as Twin Towers, rises 110(!) stories above the city skyline at the foot of Manhattan Island. Alkara has not artistically supplemented, even in his modest way, this staggering architectural accomplishment. In more distinct term he fails even to garnish the unbeautiful, calibrated plans. The drawings are spotty and extremely decorative, something like a gigantic colouring book. Some frames are derivatives of Kandinsky and Miro. Alkara's only successes lie in an incomplete series of pointillist drawings. Here, he has filled in overall grids — possibly mullion and facing plans — with tiny spectral dots, creating an illuminated facade culminating in an abstract Seurat. But unfortunately, the engineering drawing and technical data coupled with the sepia toned sun print reduces the transluscency of pigment and as a consequence the overall chromatic rhythm dies a dimming death. (Mabat Gallery, 31 Gordon, Tel Aviv).



Pol Mara: Equilibre stable I (watercolour, 1974).

Flemish Pop

POL MARA'S lithographs, and watercolours (Gallery Israel, 21 Israels, Tel Aviv) are two-dimensional, opaque and intransient but they possess all the sparkling embers, if not the fire, of cinematic imagery. The fade-out, blur, precise framing and geometric cropping, together with Mara's addiction to the image of the luscious female nude and the idealizing of her more potent gestural attitudes, places him, for me, somewhere in orbit with Tom Wesselmann and James Rosenquist.

A master of pictorial composition, this Belgian pop artist of the new figurative school can infuse into his plates a kinetic expression by maintaining a disciplined combination of anatomical glances and shrugs accompanied and supported by voluminous, amorphic and linear counterparts. Mara's shuffling of these components into dynamic relationships is purely intuitive and what might appear casual is actually well constituted. The picture plane is a play of spatial directions; black lines against white negative shape, soft edges abutted to contoured angles or stumato modelling paralleling Matisse-like delineation, captures and controls the spectator's optical responses.

Despite his predeliction for the erotic poses, Mara's girls are depersonalized and transformed, in a pantheistic sense, into totemic idols symbolizing something much more extensive than their well-proportioned bodies. The nudes, slick, shiny and facile as they may be, are the central images in all of Mara's nature work. Their characteristic empty bravado represents a continuum of the historic mythological portrait; as real today for Mara as it was for Praxitiles and his Aphrodite or Botticelli's Venus, Paul Delvaux's estranged scenarios or a calendar photographer shooting the late MM.

A postorish style, utilizing saccharine colour schemes, describes diametrically opposed conditions of real life and abstraction or of symbolism and naturalism. It is Mara's tool for relating his historical feelings, in proper perspective, to our fragile, popular publicity-minded culture of the mid-twentieth century.

Technically, Mara achieves an amazing level of proficiency. His figurative renditions in water colours, oil pencil or graphite attain near photographic or rotogravure accuracy, a legacy of his Flemish heritage and Van Eyck and Van der Goes; the latter's Portinari Alterpiece is Mara's personal choice as one of the greatest paintings in the history of Western art.

Chromatically, however, Mara does not reach great heights, relying more on his drawing and composition. Nor is it anywhere apparent, in this show, that he is consciously experimenting with varying palettes, for he maintains a rather narrow range of colour expression. But since living in Provence and being exposed to a special light, he could not experience in his native Antwerp, Mara's colours have been altered, tending now to airy hues and pastel tints of powdery blues, pinks and apple green. They are applied in diaphonous layers of thin washes or sprays, strengthened by textured undertones or jolted into the foreground by darker photographic planes. (Till Oct. 18). *GIL GOLDFINE*

More about Bezalel

I HAVE been amiss in not taking a better look at my own clippings: architect and planner Felix Darnell, Director of the Bezalel School during 1962-3, reminds me that it was he who proposed a College of Design for Bezalel, renting premises on Mt. Zion for the purpose and where in 1962, the interior design section was opened under Ruth Melamed. He also engaged Godula Ogen, the highly successful current director of the Ceramics Department. Dr. Dan Hoffner, whom I still consider to be the man who put the Academy on its feet, joined the school, as I noted, in 1963, working with Darnell for nearly a year before taking over... and while disengaging himself as head of the Art Teachers College.

RAANAN LEVY a young soldier soon to begin studying in Rome upon completion of his service, is showing a number of sensitive wash drawings Arta Gallery, Jerusalem; behind the (Orgil Cinema) most of them expressionist; and a few pastels of heads that remind one of Ensor. There is also a deliberate parody of Munch's "Puberty." Levy once took some lessons at the Israel Museum's Youth Wing and has delved deep into art books; some of his best wash-line drawings seem to have been influenced by Hokusai as well as the northern Europeans. The draughtsmanship is still basically weak, but Levy has obvious narrative talent. (Till Oct.11).

MEIR RONNEN

Driver.
Have you given
a soldier a lift?



Raanan Levy, brush drawing.

MUSIC / Yohanan Boehm

Happy noises

THE TUMULT on Israel's orchestral scene seems to have subsided. The Israel Chamber Ensemble started the season very promisingly with a special concert under Mendi Rodan, and it has an attractive looking programme for 8 subscription concerts. The threatening clouds on the Haifa sky have suddenly disappeared with the retraction of dismissal notices to the members of the local Symphony Orchestra and the appointment of Shmuel Friedman, who had earlier been anathema to the musicians as conductor and artistic director. The orchestra has gained an "artistic adviser" in the person of Yuval Zaliuk, the Haifa-born conductor living in England, as well as a new administrative manager — and has also come into a good deal of newly-found money.

The smaller members of the orchestral club are making progress without much ado. The Holon Chamber Orchestra plans, in addition to its regular subscription concerts, a series of 8 youth concerts. The Netanya Orchestra (which is no longer "Light") offers 9 concerts at Beit Hagdudim, Avichail, with a number of well-known soloists.

Orchestras are coming and going, back and forth. The Israel Philharmonic returns next week from an extended and highly successful tour of European Festivals. The Jerusalem Symphony Orchestra (also known as the Radio Orchestra) is leaving on its first trip to the U.S. and Canada, and will be out of the country for nearly 8 weeks. The Israel Chamber Ensemble expects to interrupt its subscription series in order to fulfil engagements in six European countries during January and February of next year. Some 80 concerts are booked, and Mendi Rodan will be the conductor. Maestro Rodan himself will be on a conducting tour of South Africa and Belgium the rest of this year.

Our soloists, too, are on the move. Duo-Pianists Eden and Tamir are now in England, where they will spend the rest of October. While there, they will participate in a Gala Concert at the Royal Festival Hall in honour of Sir Robert Mayer, the 'inventor' of Children's Concerts in England in the early '20s, and the father of the Jeunesses Musicales. The Jerusalem duo will appear, at Sir Robert's special request, in Saint-Saen's "Carnival of Animals," that delightful piece which is still the mainstay of children's programmes — and the easiest way to guide young people to music. If my records are correct, Sir Robert should be celebrating his 95th birthday. May he continue with his great work for young people and older music for a long time to come!

TEL AVIV'S Philharmonic Choir cries out for more men! The 120-member strong choir is in dire need of more masculine voices in order to meet the challenges of this season. The choristers, under conductor Stanley Sperber, are now preparing Haydn's "Creation," to be performed with Rafael Fruehbeck de Burgos and the IPO. Immediately after that they will sing Bruckner's "Te Deum," with Dean Dixon and the Jerusalem Symphony, and then Bizet's "Carmen," with George Singor conducting the Jerusalem Symphony. In July, 1976, the choir will take part in Verdi's "Otello," which Zubin Mehta will stage with the IPO. For new choristers, courses in solfege are available, and courses in voice development are being planned. Male volunteers may contact the PCTA's office at 32 Hameyasdim, Ramat Hasharon, or phone 473010.



Duo-Pianists Bracha Eden and Alexander Tamir, now performing in England.

"AKUM," the Israel Society of Authors, Composers and Music Publishers, has distributed, in its music section, Jubilee Prizes (forty years of existence) to veteran composers Paul Ben-Haim and Oedoen Partos (IL10,000 each), and its regular yearly prizes (ranging between IL2,500 and 4,000) to Asher Ben-Yochanan, Shlomo Yaffe, Edi Halpern, Anatoli Verobos and Yehuda Engel.

THE DEATH of Zvi Haftel in London on Sunday will surely have summoned memories of the IPO's earlier years, when he was not only leader of the violin section but also public relations manager, impresario and acting director general. Haftel was undoubtedly a great asset to the Philharmonic, to whose service he dedicated himself body and soul. It was his boundless enthusiasm which induced so many outstanding international artists to come and play with the Philharmonic. But a cooperative body like the IPO could not very long suffer his somewhat authoritarian methods, and a few years ago he was replaced by a rotating triumvirate of orchestra musicians. With Zvi Haftel gone, there is hardly anyone left of the founding generation in the ranks of the IPO.

Musicologist Hanoch Avenary is editor of "Canzonette a tre voci (1589)" by Salamone Rossi, just published by the Israel Music Institute. The famous 16th century Jewish musician at Gonzaga's Court of Mantua has had his music revived from time to time, and it now belongs to the regular repertoire of our choirs. This new, carefully annotated collection offers 19 canzonets, each in the original Italian version with a translation into Hebrew (Judith Cohen), and a reproduction of the original print. A true gift to performer and musicologist alike.

THEATRE / Mendel Kohansky

Joyful Bursteins

THE BURSTEIN family is with us again, all three of them. This time son Mike takes the lead, and he is vigorously supported by Mama Lillian and Papa Pesachke (who, the evening before the gala performance stepped off the stage and into a void to crack a couple of ribs; but the show must go on). The three troupers, who stoutly uphold the traditions of the Yiddish theatre at its lustiest — and, I should say, its most popular — are appearing in "A Hassene in Shtetl" ("A Wedding in Town"), described as a Hassidic Operetta, the performers breaking into song at the drop of the conductor's baton, the lyrics not necessarily having any connection with the action. There is also quite a bit of hoofing in the show, most of it done by Lillian Burstein, whose high kicks bring cheers from the audience.

"A Hassene" is a play with a moral, with an attractive hero and a dark villain, a pure maiden in love with the hero, and a happy ending in which the villain is consigned to the hell where he belongs — even though he is a rabbi's son and the hero's brother — and the hero is restored to his rights and to his beloved.

THE ACTION takes place in a small Russian town in the days of the Czar. The ageing town rabbi has four sons, but he considers only the youngest, Yossele, capable of inheriting his mantle. The handsome scholarly, God-fearing Yossele is engaged to the beautiful, pure Feigele.

The villain is Shimon, Yossele's oldest brother, whose makeup, clothing and general bearing leave no doubt in the audience's mind as to his rascally character. Shimon claims the right to his father's office (120 years!), by virtue of seniority. A recent widower, he wants to marry that pure dove, Feigele.

Shimon learns of a dark secret in Yossele's past: that some years back, on his way to study with his uncle, he was seduced into joining a troupe of Yiddish actors and strayed for a short time from the straight and narrow path.

This is enough for Shimon, who starts weaving a net of intrigue, starts weaving a net of intrigue, designed to estrange his brother from both father and fiancée. He is helped by the presence in town, due to the strangest coincidence, of the theatre company in question.

Enter Lillian, playing Ruzha, the company's vedette, accompanied by Guzik, the impresario, and the stage bursts into tempestuous life. She wearing a splendiferous oversize hat, all tulle and flowers, wrapped in a turquoise boa a mile long, and Guzik (played by Pesach Ben-Tavim) a morning coat and grey top hat, the two look like fugitives from the Ascot scene in "My Fair Lady."



Mama Lillian and son Mike in "A Wedding in Town." (Macky)

With Shimon deftly manipulating backstage, the plot thickens. The rabbi and Feigele learn of Yossele's little escapade, the planned wedding doesn't take place, and the erring son is cast out, singing a heart rending farewell to papa, mama and Feigele.

When we again meet Yossele, in the second act, it is hard to believe it is the same Mike Burstein. He has shaved his beard, to leave only a rakish moustache, he wears immaculate tails, patent leather shoes encase his feet, and a gleaming top hat rests on his thick curls. Yossele is now the star of the troupe, famous, rich, the platinum blonde ingenue is in love with him. But he is unhappy because he misses his *tatenlu* and *mamenlu* and *Feigenlu*, and he sings sad songs and drowns his sorrows in drink.

The villainous Shimon appears, telling his brother that their father has sent him to tell Yossele never to darken the family doors again.

He finds an ally in Dr. Lasarov, a Jew in the service of the Czar, who decides to help him — especially since he would be glad to get rid of the handsome actor who is denying him the ripe charms of the ingenue.

Meanwhile, back at the rabbi's home, we see the old man and his other three sons returning from the synagogue on Friday night. The rebbitzen is serving the gefilte fish, sighing all the time as she throws glances at Yossele's empty chair, while Feigele walks around with a faraway look in her eyes, like Hanna Rovina in "The Dybbuk."

The doctor walks in, and in a few quick strokes the story is unravelled.

It turns out that Shimon had really been sent by his father to tell Yossele to come home, all is forgiven. The rabbi is beside himself, the rebbitzen sheds bitter tears, Shimon cringes in a corner — and Yossele, who just happens to be outside, walks in, with the entire acting company in tow. All is forgiven, the orchestra in the pit bursts with joy as everybody dances and sings to celebrate the victory of good over evil.

There is a great deal more to the show, in which Pesachke makes his mark as the *shames*, singing, telling jokes, even doing the whistling act which has made him famous on three continents with three generations of Yiddish theatre-lovers. Lillian displays more fantastic hats and stunning gowns, sings more songs and kicks up more dust on the stage. The audience laps it all up, laughing and applauding frequently and in the right places, though when Mike tried to get the people to sing along with him, the response was *schwach*. One isn't getting any younger.

TELEVISION / Philip Gilion

Vanishing Jews

HAIM YAVIN, a sabra, served as Israel Television's man in New York, for three years, from 1971 onwards. He was fascinated by the complexity of the United States in general and American Jewish life in particular. As a result of this interest, he talked to many Jewish leaders and thinkers, and also shot 50,000 feet of film, from which he has produced two long features and three short items suitable for Moked. Two of the shorts we have already seen: the two long films, each lasting 70 minutes, will be shown on the two coming Mondays, October 6 and 13, at 9.30 p.m. I saw them at a preview.

The first "A Question of Identity," is devoted to the question of what "Jewishness" is, and whether it is likely to survive what Dr. Nahum Goldmann once called "the kiss of death" — complete emancipation and equality through assimilation and intermarriage. Haim's conclusions are very gloomy: Professor Milton Himmelfarb convinced him that by the end of the century only two million self-proclaimed Jews will be left in America; similar anxiety was expressed by Rabbi Arthur Hertzberg, and educator Alvin Schiff, who certainly know what they are talking about.

Some of the shots are very curious. The first film shows a marriage performed in the UN chapel by a Christian minister and a Reform rabbi jointly. The bride is a Christian and the groom Jewish. The rabbi urges them to love their fellowmen and the minister reads Paul of Tarsus' Letter to the Corinthians, which, I suppose, is fair enough.

The parents of the groom explain, with obvious anguish, that they had opposed the match, although they love Mary very dearly, because she was not willing to convert. So, in the end, they had accepted the bizarre ceremony as better than nothing; they were determined to have some element of Jewishness in their son's marriage.

While I am not renowned as a champion of Jewish Orthodoxy, I must confess that even I found this example of ecumenicity somewhat startling, and wondered whether honour would not have been better satisfied by a simple civil marriage, which did not make a mockery of religion.

The film is given a thread by having a protagonist, Maurice Orkin, who says that he has tried everything — sex, art, religion — in an effort to find a meaning to his life. In the last resort, he sets out to discover his identity: What is a Jew? Why be a Jew? According to the film, millions of American Jews, like jesting Pilate, don't even bother to wait for an answer.

THE SECOND PROGRAMME is more encouraging: it is devoted to those Jews, the avowed Zionists and lovers of Israel, who solve the problem of identity by a passionate attachment to the Jewish state. One shot that all woebegone Israeli taxpayers must see is of a man being put under pressure by U.J.A. torturers to cough up a quarter of his annual salary for Israel. This donation, coming on top of his ordinary taxes for Uncle Sam, means that he has to dip into savings.

We also see something of the anti-Semitic young Jews of the New Left. An encouraging sign is that Haim did not know what I was talking about when I asked him about the anti-Semitic Jews on the right, the American Council for Judaism people — they seem to have crept into the woodwork.



Patrick Stewart as Lenin in "Fall of Eagles," Sunday at 11.00 p.m.

Yavin concludes that the main factors dominating the thoughts of older American Jews are memories of the Holocaust and a terrible anxiety about Israel's survival. He finds their loyalty, until it comes to the point of immigration, absolute — at this last step, most of them balk.

Many American Jews may resent Yavin's view, but it is certainly an important one, a concerned sabra's impression of Israel's most important ally. It is certainly essential that young Israelis, obsessed by clichés, platitudes and caricatures of the Diaspora, should see these films.

THAT WINTER is hard upon us I know, partly from the first rains and the end of daylight saving, but mostly through the arrival of the winter programmes. I have already received letters of protest about the shift of the news to the 9 p.m. slot. Some hard-working citizens claim they would like to be abed before 9.30 but want to see the news first; self-indulgent sybarites desire to switch by nine to alien stations, but feel duty bound to keep abreast of Israel's daily compendium of many troubles and a few joys. These letter-writers would like the news moved to eight.

Other correspondents complain about the show going on too late: apparently they want to break the habit, but do not have the willpower to switch off until the last words of wisdom of "*Psuko shel Yom*" have embellished the air waves, the late news has been hurriedly read, and "Hatikva" dutifully played. Actually, my analysis shows that not every night will see us hard at work viewing until the midnight hour has struck: according to my calculations, Sundays and Tuesdays will be the very late nights, Wednesday an 11.50 one; on Saturdays we should get to bed at 11.40; on Mondays, Thursdays and Fridays, we can set out to become healthy, wealthy and wise by going to sleep as early as 11.35, subject to Jordanian plans. On what basis Television House decided which nights should be long and which short remains a mystery.

The winter shopping bag is full of goodies. "Disappearing World" (Thursdays, 10 p.m.) is a wonderful Granada anthropological series about the horrifying sufferings of primitive races at the hands of the white man — even in 1967, Indians in South America were being shot for "fun." "Fall of Eagles" (Sundays, 11 p.m.) is a BBC series about the collapse of the German, Austrian and Russian empires as a result of World War I. Another BBC series, "The Pallisers," (Wednesdays, 8 p.m.) based on the Trollope novels, is about high society in good Queen Vic's glorious times — there are few things which we ardent Israeli socialists like as much as British lords and ladies in the palmy days of Empire. On a lighter note, "Alias Smith and Jones" (Mondays, 8 p.m.) is a very amusing Western series familiar to Jordan-watchers.

I still have to get the schedules of our neighbours. And so — I wish you all a good winter's viewing.

RADIO / Marsha Pomerantz

Other climes

THE "US/THEM" or "Here/Abroad" dichotomy which frequently cramps thinking in this part of the world was strong during the holiday season, when many programmes turned to local nostalgia — not without reason, perhaps, but enough nostalgia is enough! I looked for relief this week in programmes which offered a cosmopolitan blur of categories.

I found, for instance, *B'sof Ma'arav* ("At the End of the West"), on Army Radio, Monday at 8.05. The hour-long interview with Uri, a novice Israeli doctor who worked in mission hospitals in the South African homelands, got off to a slow start. ("Were there any customs that seemed strange to you or anything like that?" asked Carmel Ben Ephraim.) But gradually the questions became more specific, and the answers were vivid. We heard about mothers who took their sick children home for a last try at the shaman's before risking the uncertainties of a large urban hospital, about devout black nurses who used to rise spontaneously in the middle of dinner at the mission to sing a beautiful five-minute hymn.

Uri described the opportunity and responsibility of doctors who had no choice but to be specialists in all fields because the hospitals were severely understaffed. He talked about the time he tried to hitch a ride on a bus for blacks; about the black medical student (one of very few) who had to leave the pathology lab when the subject was a white cadaver; and the government regulation against registering the cause of death of a black as "malnutrition," since all were well cared for, theoretically.

In what he saw of "Them," Uri revealed his point of view: the informal atmosphere among young volunteer doctors was "kibbutz-like." He was amazed to see Christians praying on their knees in church (and embarrassed when he, unwittingly, found himself in the Communion queue). But many of his reactions were less culture-bound — like his delight at walking into a room full of children enthroned on potty seats, wearing little other than expressions of intense concentration.

Uri qualified his statements throughout the programme with the reminder that he had spent only a short time in South Africa, mainly at two different mission hospitals. Only toward the end of the broadcast did it become clear that the period was as short as three weeks. In that case, it would have been wise to offer some background from one of the many doctors in this country who are of South African origin — to support, challenge, or modify the impressions of a three-week stay. Not that a South African's recollections would necessarily be more accurate. But a dialogue would have been interesting and given some depth to a colourful but admittedly superficial description.

ANOTHER BIT of "Them" we glimpsed this week was an hour-long "Portrait of the Artist," edited by Michael Ohad, which featured the life of the late Louis Armstrong in New Orleans. The Army Radio broadcast on Saturday at 5.05 p.m. alternated autobiography with recordings which were far from his best, according to ears more attuned to jazz than mine. But it was an enjoyable first-person story of his love for his trumpet, which began to blossom when he joined a reform-school band, and which outlived his attachment to four successive wives.

One cross-cultural offering brought the listener back to "Us" again. It was an interview with Hanna Mayerstein, a native of Riga, former member of Komsomol, who has been in Israel for two years and is now studying architecture at the Technion. On the Second Programme's *Sippur Ishi* ("Personal Story"), Sunday at 10.05 p.m., interviewer Natan Shilo let her talk for the first 20 minutes at her own pace about the interest in Israel which began to develop when she was 15. Unfortunately, the same laboured speech which brought home to us the difficulties of adjustment made rather diluted radio material and clouded some of the finer points of her experience.

With a familiar set of contradictions, she said Israel was now hers — for better or for worse. Yet sabras were just "different people" and she seemed resigned to exchanging smiles with them from a distance or chatting after class, when they would ask her, with mild wonder, "How do you manage?"

ONE OF THE good things about being in Israel was apparently that one didn't "feel Jewish" she said. When she looked around her in the street at times, everyone "looked Russian," which meant, I assumed, that they looked as if they owned the place.

The limits of her expression sometimes amounted to a peculiar kind of eloquence. In Russia she had had a persistent feeling of dread. In Israel, she said, *"Yesh li mashehu shaket"* — "I have something quiet."

If Hanna Mayerstein and the rest of us "have something quiet," we owe thanks to a category of citizens who are neither sabras nor immigrants.

Further blurring the "Us/Them" dichotomy was Army Radio's broadcast on Tuesday at 7.05 p.m. — a visit to the minority (mostly Druse and Circassian) unit which patrols the northern border.

Their job, one soldier said, was simply to defend the State — their homes and families. *"Yesh breira?"* was the familiar refrain. "Is there any choice?"

The two sabra women soldiers who served with the unit in communications reported that they had learned a great deal from serving with the Druse — but when asked what, they could only repeat, rather lamely, that the Druse had "a different mentality."

However limited the descriptions, it was good to hear about exceptions to rules. I thought, ethnocentrically, they made "Us" easier to live with.

CALEB'S COLUMN / N. David Gross

Double standard

AGE HAS NOT mellowed the Caudillo. Now approaching his dotage, Generalissimo Francisco Franco has again exercised the brutality with which he bludgeoned his way to dominion over proud Spain four decades ago. Some enlightened nations have withdrawn their ambassadors from Madrid in protest against the execution of five Basque nationalists who slew policemen in the course of their struggle for autonomy. Among them is noble Britain, which just a few months ago lodged a protest in Jerusalem because the leaders of this country had paid tribute to two of its sons who had been executed for slaying the Middle East representative of the British colonial power which was brutally denying their national rights. Strange.

BECAUSE OF THE workers' festival, said the announcement in a Judean Hills moshav, there will be changes in delivery dates of fodder next week. This was not a proclamation that the rites of spring devoted to the memory of St. Karl had been transferred to autumn. The reference was to Id el-Fitr, the three-day Moslem "break-fast festival" which begins this weekend and which marks the conclusion of Ramadan, the month of diurnal fasting. The Fitr feast is observed by all Moslems (even, no doubt, those who don't fast during Ramadan) and not just by the "workers."

The idea of a weekly rest from physical labour was, of course, a Jewish invention and Islam knows no such concept. Friday is designated as a day for special prayers and only incidentally, and by no means compulsively, is it a day of relaxation from ardours. Even the pro-Soviet states in the Moslem world pay only cursory regard to the socialist Workers' Festival on the First of May. Ironically, the only one where May 1 is a public holiday is monarchist "reactionary" Jordan.

The significance of the moshav announcement is that "workers' " seems to have become synonymous with hired hands from nearby Arab districts. The moshav members and their sons, or those of them without automated poultry runs, still feed their birds, and also turn on the sprinklers to water their crops. But burden their backs with hundredweight sacks? Strain their muscles with mattock and pick? That's no way of life for a Jewish lad who fails to become a doctor or Knesset Member. What price A.D. Gordon, Shmuel Dayan, Ben-Gurion and other strugglers for Hebrew labour on Hebrew soil?

BUT it is not simply from physical labour that Jews are fleeing. Figures issued officially this week show a drift in the work force from manufacturing to services, in contradiction to the Government's declared aim. Even this would not be catastrophic were those in the services really to provide service. Unfortunately it is often a matter of what the blind Milton said of the telephone repair crews: "They also serve who only stand and wait."

BIBLICAL BYWAYS / L.I. Rabinowitz

Maybe triplets

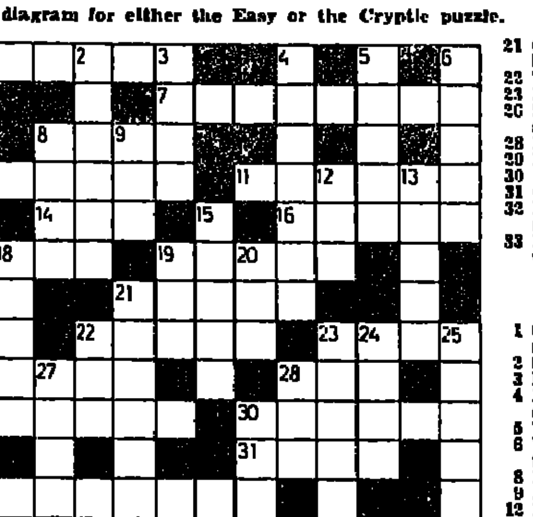
WE COMMENCE tomorrow the re-reading of the annual cycle of the Pentateuch and the first portion gives, in chapter 5 of Genesis, the genealogy of the first ten generations of mankind, from Adam to Noah. The whole chapter follows a set and definite pattern. It records the birth of the person of the new generation, his age when he became the father of his firstborn son, the birth of additional sons and daughters, and the age at which he died. That pattern is followed without change until one comes to the last, Noah. Then, instead of giving Noah's age when his eldest son was born, the text says, "And Noah was five hundred years of age and he bore Shem, Ham and Japhet."

It would be reasonable and natural to assume that the sons' names are given in the order of their birth, i.e., that Shem was the eldest, followed by Ham and Japhet, but that assumption seems to be contradicted by the later narrative. In the narrative of Noah's drunkenness Ham is specifically referred to as his "katan" son (9.21), while in 10.21 Japhet is referred to as the "gadol." The words "gadol" and "katan," however, can refer either to age or to qualities, and, in fact, in the earlier passage Rashi goes out of his way to insist that "katan" as applied to Ham refers to qualities, and renders it "his worthless son." Similarly, in the latter passage Rashi goes into a complicated calculation which is based on the similar assumption that "gadol" as applied to Japhet does not necessarily refer to the fact that he was the eldest.

I AM rather surprised that I have been unable to find anywhere an alternative explanation which not only disposes of the difficulty, but in addition restores the account of the birth of the sons of Noah to the same pattern as is followed in the case of the other generations. "When A was so many years old he gave birth to B. And when B was so many years old he gave birth to C. And when Noah was five hundred years of age he gave birth to Shem, Ham and Japhet." In other words, all three were born when Noah was 500 years of age, namely they were triplets! This explanation includes Rashi's point that "gadol" and "katan" have no reference to age, and, according to it, Shem, Ham and Japhet would be not only the first, but the only triplets mentioned in the Bible.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Chat (6)
7 Pose (8)
8 Jokes (4)
10 Composes (6)
11 Have confidence (6)
14 Drink (3)
16 Flowers (5)
17 Valley (4)
19 Summer dish (5)
21 Book (5)
22 Stooped (5)
23 Sons (4)
26 Less (6)
28 Water-barrier (3)
29 New (6)
30 Rebellion (6)
31 Military group (4)
32 In error (8)
33 Badly cut (6)

DOWN

1 Shone (6)
2 Figure (6)
3 Overtake (4)
4 Generous (7)
5 Regulations (5)
6 Repairs (5)
8 Lass (4)
9 Jewel (3)
12 Seed case (3)
13 In want (5)
15 Falter (5)
18 Once more (6)
19 Female animal (3)
20 Headed (3)
21 Feed container (7)
22 Public vehicle (3)
23 Bowls (6)
24 Leave out (4)
25 Wrote one's name (6)
26 Embalmed body (5)
27 Hospital worker (5)
28 Noise (3)
30 Ladder step (4)

CRYPTIC PUZZLE

ACROSS

1 Exclude oneself from an operation by a tout (3, 3)
7 Nine cats, for example (8)
8 Paper boy! (4)
10 He's a hero to the Spanish (6)
11 One with much experience on the river? (3, 3)
14 We get a bit of rain (3)
16 Assignation in Coventry Street (5)
17 Not ready to eat out of one's hand (4)
19 Temptation to duck? (5)
21 One with no faith in father backing a horse? (5)
22 Tree or horse out West (5)
23 Fiend? Not I! (4)
26 Points put over in a certain arrangement (3-2)
28 Bird imitations by Mark! (3)
29 Low cut sort of coat? (6)
30 Packing up fighting? (6)
31 One bit of fun, it's said (4)
32 Fellow with four legs and, maybe, no arms (8)
33 Put one's name to some work in Italian (6)

DOWN

1 Criminal not related by marriage? (6)
2 Supposed to take in dope (6)
3 Drawer of money (4)
4 Incorrectly list a quantity of cheese (7)
5 Time to fight? (5)
6 Was inclined to be thin and tow-headed (5)
8 Deliver pottery? (4)
9 Allowed out of jail, etc. (3)
12 Like evaporated wine? (3)
13 White as a bird (5)
15 Started off with a bang, maybe, but East (5)
18 Taverner's shot? (5)
19 Jack's bird (3)
20 Mercantile container (3)
21 Sound, old-fashioned stuff to eat (3-4)
22 Manage to upset the NUR (3)
23 Pretending to take the team north in fog (6)
24 Just the place for an outing? (4)
25 One who follows you all the way to the bank? (6)
26 Stand a beating? (5)
27 Where Americans get cross when meals are interrupted (5)
28 Study and figure to get ahead (3)
30 Fighting food? (4)

Wednesday's Easy solution

ACROSS.—1, Cramp. 6, Merry. 9, Arsenic. 10, Worry. 11, Shell. 12, Lasso. 13, Wise man. 15, Vet. 17, Heel. 18, Morose. 19, Heron. 20, Reefer. 22, Ruse. 24, Far. 25, Lenient. 26, Trail. 27, Litre. 28, Yearn. 29, Escapes. 30, Evres. 31, Study.

DOWN.—2, Rookie. 3 Marvel. 4, Pry. 5, Sedan. 6, Mission. 7, Echo. 8, Relies. 12, Lager. 13, Wharf. 14, Sewer. 15, Vogue. 16. Tenet. 18, Model. 19, Heiress. 21, Easily. 22, Ripest. 23, Snared. 25, Lilac. 26, Tree. 28, Yes.

Wednesday's Cryptic solution

ACROSS. — 1, Spas-M. 6, Dan-ce. 9, Passion. 10, St-or-y. 11, North. 12, Seven. 13 Son-nets. 15, Lud. 17, F-lug. 18, Basuto (land). 19, Spill. 20, Cu-bits. 22, Sid-E. 24, E-MS. 25, Snow-Don. 26, Laced. 27, Dig-it. 28, Erect. 29, Dul-lard. 30, Ve-N-om. 31, AS-set.

DOWN.—2, Patrol. 3, Spring. 4, May. 5, Ashes. 6, Done-gal. 7, An-O-n. 8, Cut out. 12, St-Ops. 13, Space. 14, Numbs. 15, L-U-CID. 16, Do-yen. 18, Blind. 19, Stratum. 21, Umpire. 22, Swords. 23, D-ouch-e. 25, Seals. 26, Lid-O. 28, Era.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

WHAT DO YOU LEAD?

BRIDGE
By George Levinrew

N-S Vul.
Dealer South

West
♠ 5 3
♥ A J 8 4
♦ K Q J 6
♣ K Q 7

The bidding:

South	West	North	East
1 ♠	Dble	2 ♠	3 ♣
3 ♠	All Pass		

Today's deal is from a Jerusalem duplicate game. What do you lead and why?

A lead from any suit has some degree of validity. Partner did bid clubs, so why not attack with a club lead? You can hopefully establish diamonds, so why not lead a diamond? It might be good to take a quick look at the dummy, so why not lead the heart ace? In light of the bidding there might to be a cross ruff in the offing, so why not lead a trump to cut down the ruffing power?

Here is the full hand:

North
♠ K Q 7 4
♥ Q
♦ 10 8 3 2
♣ 10 6 3 2

West
♠ 5 3
♥ A J 8 4
♦ K Q J 6
♣ K Q 7

East
♠ 10 9 2
♥ 7 5 2
♦ 7
♣ A J 9 8 5 4

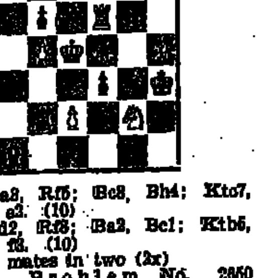
South
♠ A J 8 6
♥ K 10 9 6 3
♦ A 9 5 4
♣ —

The lead of a trump would not help since declarer could establish three winning heart tricks in addition to the ruff of a heart. The opening lead of the heart ace or the club king would also enable dealer to establish the heart suit. This leaves only the diamond king as the winning lead. Theoretically it is the most attractive because it is positive in establishing the suit while keeping the control in hearts and clubs.

When faced with the opening lead of the diamond K the declarer saw that he must establish the heart suit. But the defence must be careful if the contract was to be set. Here is what happened at one table. South won the diamond lead with the ace and led a heart which West won with the ace. West then won two diamond tricks on which East discarded two hearts. West now wisely played a high club instead of leading a diamond for East to ruff. Declarer ruffed the club and saw defeat staring at him if the opponents were to continue forcing with clubs. With hope against hope he led the last diamond allowing East to ruff away one of South's winning tricks. Here is where East made an error. He should have led a club. But he apparently wanted to reduce South's power to ruff; he led a trump. It was now easy to make the contract by pulling the last trump and establishing the hearts.

CHESS / Eliahu Shahaf

Problem No. 2554
E. PETITE, Spain
1st Prize, Szachy, 1973



Kh8; Qb7; Ra8, Rf5; Bc8, Bh4; Ktc7, Ktg2; Pd4, e3. (10)
Ke4; Qa5; Rd2, Rf8; Ba2, Bc1; Ktb5, Ktd8; Pd5, f3. (10)
White mates in two (2x)

SOLUTIONS. Problem No. 2550 (Gamage). 1.Kte4! Problem No. 2551 (Keres). 1.Be2! Rf7 2.Bc4! Rd7 3.Bb5; 2. — Rf5 3.Bd3!; 1. — Rb3 2.Bg4! Re3 3.Bd7!; 2. Rd8 3.Bc8!

ARGENTINE CHAMPIONSHIP 1975

Veteran grandmaster Miguel Najdorf, 65, captured the Argentine championship in a strong field. It was the eighth time Najdorf won the title. Here is one of his victories from the event.

King's Indian Defence

M. NAJDORF — J. SHMETAN

1.d4 g6 2.c4 Bg7 3.Ktc3 d6 4.Ktf3 Ktd7 5.g3 Ktgf6 6.Bg2 0-0 7.0-0 c6 8.e4 e5 9.h3 Qa5 10.Re1 Re8 11.a3 e:d 12.Kt:d4 Ktb6 13.Bf1 Be6 14.b4 Qh5 15.g4 B:g4 16.h:g Q:g4+ 17.Bg2! Kt:c4 18.Q:g4 Kt:g4 19.Rd1 a5 20.b5 d5 21.b:c b:c 22.e:d c:d 23.Ktcb5 Rab8 24.Bf4 Rb6 25.B:d5 Ktb2 26.Rd2 Kta4 27.Rc1 h6 28.Bc6 Rc8 29.Rc4 g5 30.Bc7. Black resigns.

MILAN 1975

T. PETROSIAN — L. LJOBOJEVIC

1.d4 Ktf6 2.c4 c5 3.d5 e6 4.Ktc3 e:d 5.c:d g6 6.e4 d6 7.Ktf3 Bg7 8.Be2 0-0 9.0-0 Re8 10.Ktd2 Ktbd7 11.a4 Kte5 12.Ra3 Bd7 13.Qc2 Rc8 14.f4 Kteg4 15.Ktc4 Qe7 16.h3 b5 17.a:b Kth5 18.B:g4 B:g4 19.Qf2 Bd7 20.e5 d:e 21.Kt:e5 B:e5 22.f:e Q:e5 23.R:a7 Rcd8 24.Q:f7+ Kh8 25.Qf2 Qb8 26.Q:c5 B:h3 27.Qd4+ Kg8 28.Bh6 Bd7 29.d6 Re6 30.Rc7. Black resigns.

WORLD JUNIOR CHAMPIONSHIP 1975

Sicilian Defence

P. NURMI — V. CHEKHOV

1.e4 c5 2.Ktf3 Ktc6 3.d4 c:d 4.Kt:d4 Ktf6 5.Ktc3 e5 6.Ktdb5 d6 7.Bg5 a6 8.B:f6 g:f 9.Kta3 b5 10.Ktd5 f5 11.e:f B:f5 12.Bd3 e4 13.Qe2 Ktd4 14.Qe3 Bg7 15.B:e4 0-0 16.0-0-0 B:e4 17.Q:e4 Re8 18.Qd3? Qg5+ 19.Kte3 Qf6! 20.c3 Q:f2 21.c:d? R:e3 22.Rhf1 Re8+. White resigns.

An interesting endgame occured in the following game: White (Chekhov) — Kd8; Rb5; Bb5; Bf5; Pb3, c4, g5. (6). Black (Villareal) — Kf7; Rg3; Ktf8; Pb4, d4, h7. (6). White to play.

48.Rb7+ Ke8 49.c5 R:g5 50.c6 R:f5 51.Rb8+ Kf7 52.c7 Rc5 53.c8Q R:c8 54.R:c8 Kte6 55.Kc4 h5 56.K:b4 Ktf4 57.Rd8 Kf6 58.R:d4 Kg5 59.Kc4 h4 60.b4 h3 61.b5 h2 62.Rd1 Kg4 63.b6 Ktg6 64.Kd5 Ktf4+ 65.Kd6. Black resigns.

THE BRILLIANT TOUCH

White — Kg2; Qe2; Rc1, Rh1; Bb1, Bb2; Pa6, b3, d3, e4, f3, g4. (12). Black — Kg8; Qh6; Rf4, Rh7; Bh4; Ktc6; Pa6, b5, c5, e5, e6, g6. (12). Black to play.

1. — R:f3!! 2.Q:f3 (2.K:f3 Qf4+ 3.Kg2 Qg3+ 4.Kf1 R:f7+) 2. — Qd2+ 3.Kg1 Bf2+! 4.Kf1 (4.Q:f2 R:h1+ 5.Kg2 Rh2+) 4. — Ktd4 5.B:d4 Q:c1+ 6.Ke2 R:h1 7.B:f2 Q:b1 8.g5 Qf1+. White resigns. (Gunsberg-Tchigorin, match, 1890).

ENDGAME FINESSE

White — Kb3; Rd1; Pb7, c7. (4). Black — Kg8; Rf8; Pf2, g2. (4).

1.c8Q f1Q 2.Qg4+ Kh8 3.Qh3+! Kg7 4.Rd7+ Rf7 5.Qg4+ Kh7 6.Qe4+ Kg7 7.b8Q g1Q 8.Qbe5+ Qf6 9.Q:f6+ K:f6 10.Qf4+, and wins. (Valbrodt-Zinkl, Leipzig, 1894).

NEWS BRIEFS

HAIFA. The Haifa Technion Students' selected qualified for the third round of the European Cup Games trouncing the Belgian team 10-2. The Israel team won the first round 4½-1½ and outdid itself in the second round with a 5½-½ victory.

JERUSALEM. Uzi Ein-Dor won the Jerusalem championship scoring 8½ points out of 11 games. Former champion Yosef Richter was the runner-up of the event with 8 points.

FISCHER-MECKING MATCH. Former world champion Bobby Fischer and Brazilian grandmaster Enrique Mecking have reportedly reached an agreement to play a match in Manila in June 1976. If the match will materialize it will be Bobby's first appearance in tournament play since he won (and lost) the world title.

Manila is currently playing host to a strong Grandmasters' tournament with the participation of Korchnoi, Polugajevski, Portisch, Larsen, Mecking, Gligoric, Kavalek, Hubner, Torre and three international masters.

POLAND. Yuri Averbakh of the Soviet Union and Jan Plachetke of Czechoslovakia tied first in the Rubinstein Memorial tournament in Polanica-Zdroj with 10 points out of 15 games.